The ART of CARICATURE

By

Grant Wright

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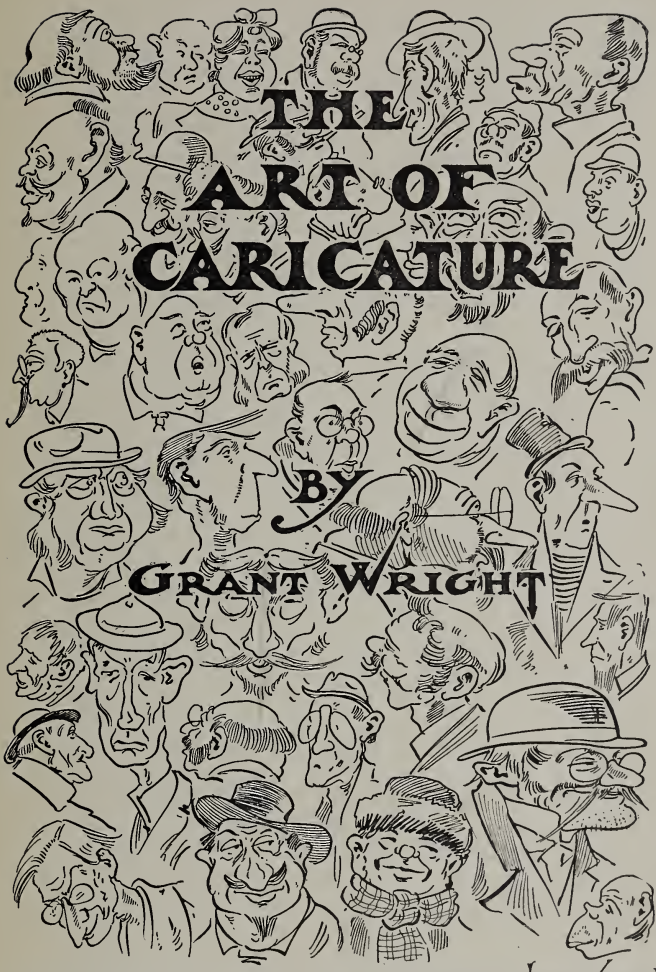
THE ART OF CARICATURE

'LA POLITESSE" CAN BE CARRIED TOO FAR, EVEN AMONG THE POLITEST PEOPLE IN THE WORLD—FOR INSTANCE, IT CAN BE CARRIED RIGHT ACROSS THE PAVEMENT, SO AS TO STOP THE WAY.

AN EXAMPLE OF DU MAURIER'S EARLY WORK (1875).



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INTRODUCTION

VOLUMES treating of the technical side of art are plentiful. It would seem as if every detail of picture-making had been so thoroughly covered that further books upon the subject would be superfluous. It is a fact, however, that—up to the present time—the art of caricaturing has never been exhaustively explained in one volume.

The earnest seeker for information could, by dint of persistent effort, gain a little knowledge here, a few facts there, but could not find any expert information about many important things.

It is hoped, therefore, that the hints in this book will, in the absence of personal instruction, at least provide its readers with a foundation upon which to build an art education.

Of course no text-book can be of real use unless supplemented by interest and ability on the part of the student; practice and final success depend upon these two factors.

To descend from the sublime to the ridiculous is the caricaturist's constant effort. To explain how this can be accomplished interestingly and pictorially is the purpose of these pages.

Caricature, contrary to a popular conception, is not incorrect or bad drawing: it is good drawing, refined and controlled to produce a humorous effect. A well-drawn caricature has just as much and oftener more art beneath it than an ambitious painting hung on the walls of an art gallery. A beginner in the art of caricature can do himself no greater service than to get this great truth firmly fixed in his mind.

It is true that "the grotesque and the beautiful are not produced by opposite means, but by the eccentric application in the one of the same laws that govern the other." It is obvious, therefore, that distortion through ignorance is simply bad drawing; but distortion with an understood motive, regulated by recognized laws, is not only right but more truly ridiculous.

It will be well for the prospective artist to free his mind at the start of any preconceived notions as to his natural ability as a draughtsman; for let it be distinctly understood that some of the greatest artists that ever lived were the poorest draughtsmen, and

some of the greatest draughtsmen were the poorest artists. Draughtsmanship and artistic instinct have no more relation to each other than penmanship and literary instinct.

To quote from a writer who handles this idea very clearly: "We often hear the remark, 'So-and-So *ought* to be able to draw, for it comes natural to him'—an entirely erroneous assumption—for, however natural may have been the peculiar direction of the mind, it never yet 'came natural' to anyone to use a pencil. Proficiency results from practice, and practice alone; though it is true that the greater the inborn love for the subject the more untiring will be the endeavor to master the means of expressing it. The truth, therefore, is that a genius is forced to practice infinitely harder than anyone else to keep pace with his impulses. Hence he excels in execution."

A knowledge of drawing having been acquired, unimagined pleasures and sensations are opened up to the happy possessor of this accomplishment. It is quite true that anybody of average intelligence can, if he will, learn to draw. It is also quite true that nobody of average intelligence will ever learn to draw, in the highest sense of the word, unless a strong inborn instinct impels him to do so.

A native sense of the ridiculous and a natural gift of sarcasm and repartee are necessary equipments for the comic artist; for a person who cannot make others laugh by the use of language, with which he is thoroughly familiar, cannot hope to do so by means of a few scratches of his pen or pencil in an art in which he has acquired proficiency comparatively late in life. Nothing can be more tiresome than the efforts of a person attempting to be funny who has no material qualifications for such a rôle.

It has of late years become a generally accepted theory that the manual dexterity and keenness of vision so necessary to the artist are, to a greater or less extent, the gifts of every human being; this has led to the introduction of drawing in the public schools. Artists of superlative merit are, nevertheless, as scarce as ever. It will be seen, therefore, that the vital difference between good drawing (which all may acquire) and good art (which few can attain) is the difference between genius and the lack of it.

Talent or genius is artistic perception—the ability to emphasize, select, and arrange natural facts in such a manner as to arouse lively feelings of mirth, sorrow, etc.; to stir any of the wide range of emotions of which the human mind is capable.

A draughtsman who can draw correctly, but has no new message to deliver, is no more an artist than is an expert penman who can make beautiful flourishes, but has no command of language.

Drawing, in short, while an absolutely essential equipment of the artist, should ever be looked upon as merely a means of expression. All the best teacher, or the best book of instruction, can do is to supply such technical knowledge as will enable its possessor to acquire a perfect means of expression. It is believed that a large part of the information given in this book has not appeared in printed form elsewhere, and the author has kept the needs of the beginner constantly in mind. Thus no apology need be made for the rather elementary character of part of what follows. The general interest which publishers and cartoonists have shown during the preparation of this work and their unvarying courtesy in allowing the reproduction of cartoons (many of them copyrighted), portraits, etc., deserve a word of sincere thanks.

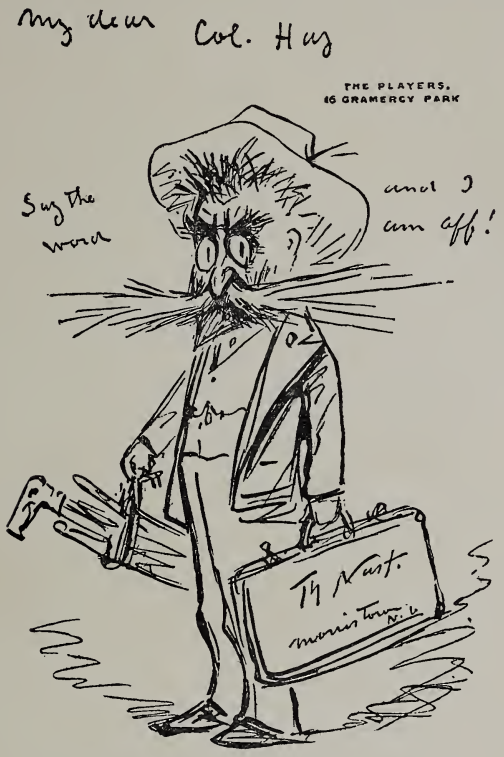
The author begs to acknowledge his indebtedness to the publishers of the New York *Herald, World, Journal, Press,* and *Evening Telegram; Puck, Judge, Harper's Weekly, Illustrated American,* Brooklyn

Eagle, Philadelphia *Press, Evening Telegram,* and *North American;* Pittsburg *Gazette,* Cleveland *Plain Dealer* and *Leader; Ohio State Journal,* Cincinnati *Post,* Baltimore *News,* Boston *Post,* Minneapolis *Journal* and *Tribune;* Duluth *News, Tribune,* Chicago *Tribune, Inter-Ocean, Chronicle, and News;* Jacksonville (Fla.) *Metropolis,* Tacoma *Ledger;* Detroit *Journal,* Denver *Republican,* Milwaukee *Journal,* Los Angeles *Times, Kladderadatsch* (Berlin, Germany), and many others.

Cartooning has a past rich in historic interest, and has made an indelible impress on the world's progress. Its future is full of brighter promise, and holds rewards of money and fame very tempting to ambitious young men and women. The bitterness and brutality back of the most popular old-time cartoons have happily almost entirely disappeared; and Mr. Frederick Opper, the eminent cartoonist, in considering one phase of this subject, looks hopefully ahead when he says:

"The Presidential campaign, that great national institution, seems to be undergoing a great change. This change is in the direction of less bitterness on both sides, less partisan excitement, and, generally speaking, less 'hullabaloo.' Men seem to be grad-

ually realizing that the election of a President is more or less a matter of form, in which two good



THOMAS NAST'S LAST SKETCH.

American citizens are put forward for the office, and whichever one gets it the country is safe. This feeling is causing more and more moderation in the

tone of election-time speeches and editorials and cartoons. The violent pictorial attacks that were heaped on Lincoln, Seymour, Tilden, Greeley, and Blaine were, perhaps, what might have been expected at the time they appeared. Men were marching in nondescript uniforms at night, and calling each other villains, cutthroats, and traitors. I do not think such times will ever come again, and sincerely hope they will not. If we elected a President every six months we wouldn't take the trouble to get excited about it. Why, then, lose our self-control and call each other names when we elect one every four years?"

THE ART OF CARICATURE

HISTORIC NOTE

NOTHING distinguishes civilized from uncivilized man with as much emphasis as humor, and the various stages of civilization are marked by the character and amount of humor of each epoch.

The pages of history show us that, though the ancients differed from us in many essential respects and looked at many subjects from a radically different viewpoint, they laughed at much the same things as we do and equaled us in a rather cruel delight in ridicule.

Looking back to the first century of the Christian era and the eruption of Vesuvius, the student of other days finds with pleased surprise a startling likeness between the human nature of then and now.

The burial of the old-time Italian cities in a pall of ashes has preserved them so well that it is an easy

matter to read, as from a book, a record of the life with which they formerly teemed.

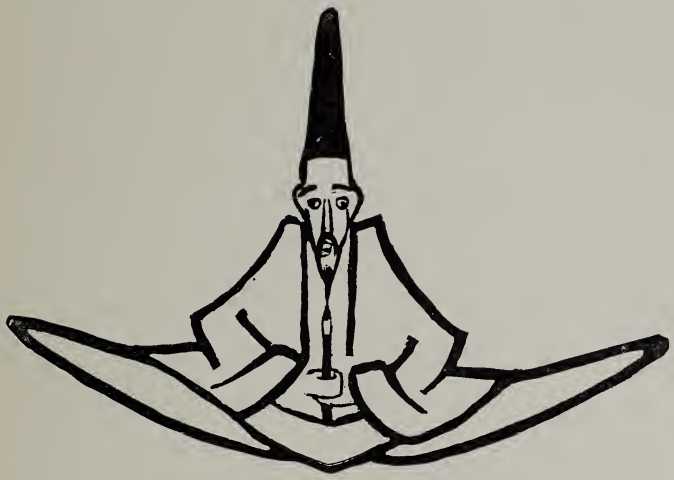
We are told that if we could stroll down the streets of those cities as they were first exhumed we would see a drug store with a box of pills on the counter ready to be wrapped up, when the proprietor heard the warning thunder and fled; we would see a baker-shop with loaves of bread stamped with the baker's name; we could enter a studio, strewn with blocks of marble, unfinished statues, mallets, and chisels; and, further on, we would come upon a Roman garrison with walls covered with comic chalk drawings in red, white and black.

Burlesque was a notable element of the art of that time and place, and recent excavations have brought to light drawings depicting humorous scenes from the plays of Plautus and Terence. The characters are all plainly marked with their names, and the pictures abound in burlesque dwarfs, deformed characters of all kinds, and beasts and birds as well.

The lower animals are often shown in these old-time pictures engaged in the everyday occupations of men—a fashion, by the way, which has recently been revived and is meeting with great popular favor.

Thus we may again note that "there is nothing new under the sun."

Another conceit of the ancients, which is not unknown to modern art, was human bodies with animal



NOBIZANE, GOD OF LITERATURE.

A JAPANESE CARICATURE.

heads; though, even in the first century, this was an ancient jest.

No consideration of antique art, either serious or comic, can approach completeness without noting the historic work of the Chinese and Japanese. For unexpected and often extremely humorous invention,

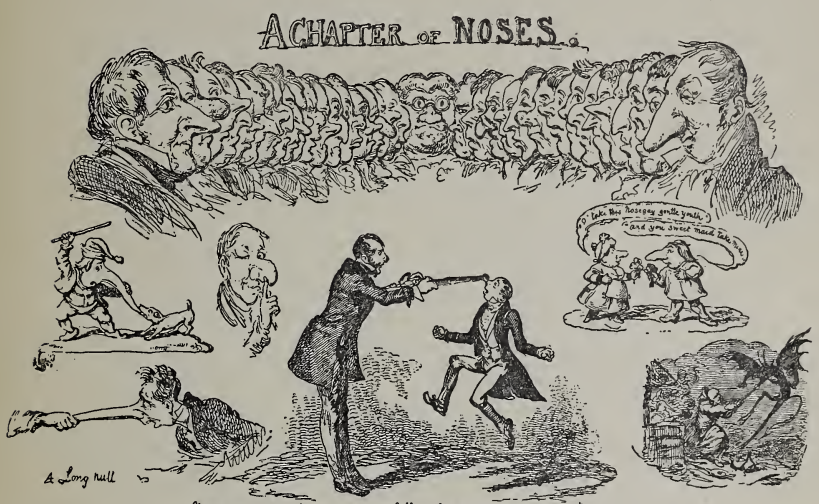
a precise knowledge of drawing, perspective, and composition, the best art of these nations cannot be excelled by the master workers of any age or country.

The gods and goddesses of the Greeks were considered fair targets for the shafts of ridicule of that intellectual people. A fragment of papyrus, containing a fine specimen of Egyptian caricature, is one of the few remaining traces of Egyptian comic art. Its theme might have been chosen by a present-day caricaturist, representing as it does a quartet of servants carrying their master home from a carousal.

Political caricature appeared for the first time in the 17th century, and, as religion was such a vital part of the life of the people of this period, all the sects, creeds, and isms came in for their share of ridicule. The Quakers and Baptists came into prominence at that time, and the Jews made occasional protest for their rights. Louis XIV., with his ill-luck and vanities, also offered splendid opportunities to the wielders of the comic pencil. Then, too, the Reformation offered suggestions for satirical cartoons which were used to the fullest advantage.

" The age of caricature " would be an apt title for the 18th century, for in literature as well as art the spirit of caricature and keen satire was predominant.

This age, which gave to the world such master satirists as Fielding, Swift, Hogarth, and Smollett, exerted an

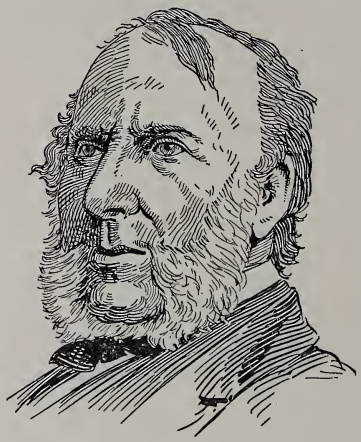


A DRAWING BY GEORGE CRUIKSHANK.

influence on the art of caricature which is felt even at the present day.

During the reign of George III. caricature was, in accordance with the spirit of the times, immoral, coarse, and vulgar. A glance at the numerous examples of the work of this period which have been

preserved, reveals clearly that bad manners, ill tempers, and loose morals were the rule. Gillray, an admired caricaturist of the earlier part of this reign, showed an extravagant brutality and coarseness that would not meet with favor, even among the illiterate,



GEORGE CRUIKSHANK.

to-day. Distorted faces, deformed figures, monstrous conceptions of various sorts were the sum-total of what to him and his audience were humorous conceits. Unlike the modern cartoonist, he burlesqued every improvement of the time, with what little reason can be understood when it is stated that he lampooned both steam and gas.

With the growth of Cruikshank as an illustrator

TIME'S APPEAL.

SIR JOHN TENNIEL'S LAST CARTOON IN "PUNCH," JANUARY 2, 1901.

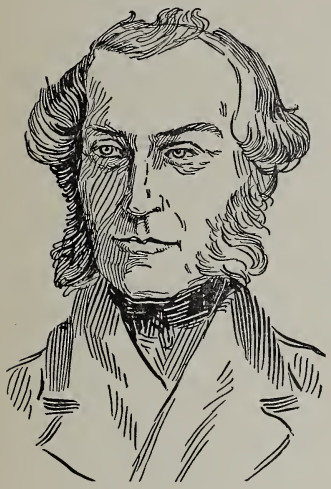
the standard of caricature in England steadily improved, for his work was so masterful that scores of lesser men were influenced by him. His illustrations for Dickens' works created for him a monument which time cannot destroy.

In the early part of the 19th century John Doyle, another English master, invented a style of political caricature which was virtually the same as that in vogue to-day. It was at this time, and in France, that caricature and journalism first united forces. Charles Philipon was the active cause of this union. Philipon was the editor of *Charivari*, to the staff of which the artistic Bohemian element of Paris rallied. Honoré Daumier, who is considered by many to be the master of all caricaturists, was the bright particular star of this sheet.

Then (1841) the immortal *Punch* came, a model for a number of lesser lights in the field of comic periodicals, and a powerful factor to-day in molding the political, social, and even religious opinions of a large part of the civilized world.

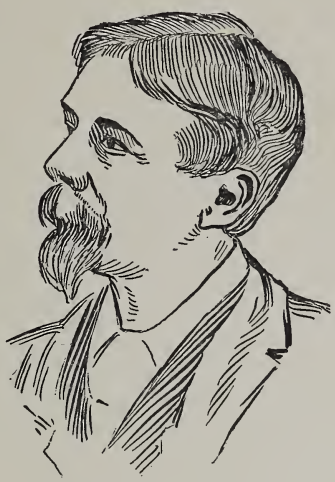
Leech, Keene, Tenniel, and du Maurier were all brought into prominence by their contributions to the pages of this journal. Until recently Mr. Tenniel was *Punch's* political cartoonist, and du Maurier,

until his death a short time ago, held first place on the paper as a satirist of society, succeeding Leech, who worked in much the same vein. The publishers



JOHN LEECH.

The most famous caricaturist of his day. A contributor to *Punch* from 1841 to 1864.



GEORGE DU MAURIER.

Novelist and draughtsman. A leading contributor to *Punch* from 1860 to 1896.

of *Punch* have been slow to utilize modern reproductive processes. Photo-engravings, making possible autographic reproduction of drawings, did not appear in this paper until recently.

Three years after *Punch's* birth *Fliegende Blätter*, its German counterpart, started upon an equally bril-

liant and singularly parallel career. In the pages of its bygone numbers may be found the best work of Schwind, Braun, Spitsweg, Illé, Busch, Barth, Oberlander, and, last but not least, Steub, the old favorite,

THE SKETCHING SEASON 1877.

Stodge's sketching equipage (he can't walk across country so well as when he was younger), combining celerity with privacy and economy.

A CARICATURE THAT MADE CHARLES KEENE FAMOUS.

a caricaturist of phenomenal industry and undisputed genius.

Two years after the appearance of *Fliegende Blätter* a work by Gustave Doré, entitled "Two Hundred Humorous Grotesques," appeared in

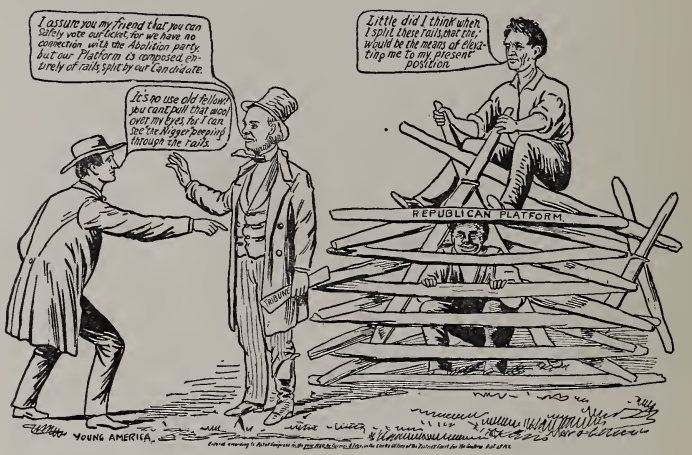
France, and proved beyond question that a new master of comic art had made his appearance.

Coincident with these epoch-making art events in

THE NEW PETER FROM AMIENS.

A TYPICAL GERMAN CARTOON OF THE MIDDLE OF THE NINETEENTH CENTURY (*Kladderadatsch*, 1849).

Europe, a number of important influences of a like nature were at work in the New World. Benjamin Franklin, a natural humorist, was the first American cartoonist of note, and his association with Hogarth,



"THE NIGGER IN THE WOODPILE."

A CELEBRATED AMERICAN CARTOON, PUBLISHED IN 1860.

during his sojourn in Paris as America's representative at the Court of Versailles, acted as a stimulus and furnished him with inspiration to produce a series of comic pictures which, at that time, were the acme of American caricature.

Between the time of the Revolution and the Civil War comic art in America found its greatest outlet in quaint colored prints intended for framing, and

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THE STREET.
Hon. William M. Tweed: "Why, a fellow feels quite honest in this neighborhood."

CARTOON BY THOMAS NAST IN "HARPER'S WEEKLY" (1878).

through the medium of stamped envelopes illustrating current topics. From these quaint envelopes can

be gained an idea of the trend of public opinion as it existed when they were issued.

SPOILING THEIR CALCULATIONS.

A TYPICAL CARTOON BY JOSEPH KEPPLER
(*Puck*, 1884).

A household expression of to-day is based upon an American cartoon of 1860. This picture disclosed Lincoln seated upon a pile of fence rails; from his

THE NATIONAL DIME MUSEUM.

CARTOON BY BERNARD GILLAM (*Puck*, 1884).

mouth issued the words: "I never expected when I split these rails they would elevate me to the Presidency." In the foreground Mr. Greeley is seen endeavoring to persuade an alert citizen that there is no "nigger in the woodpile," though a colored individual may be plainly discerned through the chinks.

Owing to the lack of means for rapid distribution and enormous circulation, now so common, this cartoon permeated the mind of the public more slowly, but, nevertheless, more effectively, than any argument of a like nature could do now. Thomas Nast might be called the father of the political cartoon in America. The pictorial symbols of the two great parties (the elephant and the mule) and the Tammany tiger were his creations. His influence in molding political opinion was tremendous.

During the Civil War his pictures were powerful factors in creating a sentiment for the Union cause, and it was said that "no editor, division commander, or captain in the Navy did more with pen, tongue, or sword than Mr. Nast with his pencil." Many will recall his famous cartoon of Lincoln and Jeff Davis, in which the latter appears perched in the boughs of a tree, while the former occupies the commanding position of a hunter, with shotgun in hand, who has

"RUM, ROMANISM AND REBELLION."

This was one of *The World's* most famous cartoons. It was printed on November 2, 1884, immediately after Dr. Burchard's speech.

just bagged his game. The title under the picture included the simple and very amusing request from the famous Confederate: "Please don't shoot, Mr. Lincoln; all I want is to be let alone."

He was credited later as being a potent factor in breaking up the Tweed Ring in New York City. His cartoon, "Who Stole the People's Money? 'Twas He!" brought forth from this notorious organization offers of handsome pecuniary reward if he would "let up," and finally threats against his life; all of which had no effect upon him whatever.

Half the power of his compositions was in the descriptive matter which accompanied them, for Nast was not only a draughtsman: he had a literary conception of satire that made his cartoons doubly strong.

Nast's sturdiest rival of twenty years ago was Joseph Keppler. Keppler's success as a cartoonist was due to his quickness in seizing an idea and his trick of modernizing classical subjects by making an up-to-date rascal wear the dress of some mythological rogue. His real *début* before the American public was in 1887, when he, in conjunction with his partner, Mr. Schwarzmann, launched *Puck*. Keppler was the instructor of a number of extremely

clever political cartoonists, including, besides his gifted son (whose work now appears regularly in *Puck),* Bernard Gillam and Louis Dalrymple.

Bernard Gillam was said to be the most rapid cartoonist in the country, if not in the world. Under pressure he has been known to produce some of his largest cartoons in three hours.

D. O. MILLS. CZAR VANDERBILT. GEORGE W. BALLOU.

FIRST CARTOON PUBLISHED IN A SUNDAY NEWSPAPER (*World*, 1884).

By Valerian Gribayedoff.

ELEMENTS OF PICTORIAL ART

THE elements of a work of art are threefold: Conception, perception, and expression.

An artist must first conceive his idea and reason out quite thoroughly the best arrangement of figures and objects that will convey this idea.

To start work upon a blank piece of paper or an untouched canvas, without a definite plan of procedure, is to court failure.

Once the conception of a picture is thoroughly fixed in the artist's mind, he must next understand by what pictorial means his thought is to be represented.

A trained artistic worker will not, as a rule, lay a plan for a work of art which cannot be carried out practically. It is on this point, by the way, that many amateurs make a vital error. They assume that with technical training they could produce many pictures which they think they have carefully reasoned out—which they can "see clearly in their mind's eye."

As a matter of fact, however, most of these imaginary pictures would be found to be impossible to execute. To give up the habit of planning work which he has not the knowledge to carry to a conclusion cannot be too strongly urged upon the student.

Perception, or eye-training, is the first step toward gaining a power of expression, for one who cannot see properly can never record truthfully.

Many people go through life, eyes open, yet never seeing any object in a real sense of the word. We who live in the city see a policeman daily. Yet how few of us can describe his badge, the buttons on his coat, the shape of his hat, or the emblem on the front of it, how his club is attached to his belt, etc.

As a test the student might try to draw some very simple familiar object, such as a lamp-post, from memory. After achieving the best result that is possible the drawing should be compared to a lamp-post. This comparison will serve as a striking lesson, and will prove how carelessly an untrained eye observes the forms of familiar objects.

The surest and quickest way to become familiar with the form of an object is to reproduce it by plastic or pictorial means. A blacksmith, who is continually welding horseshoes, could, without appreciable train-

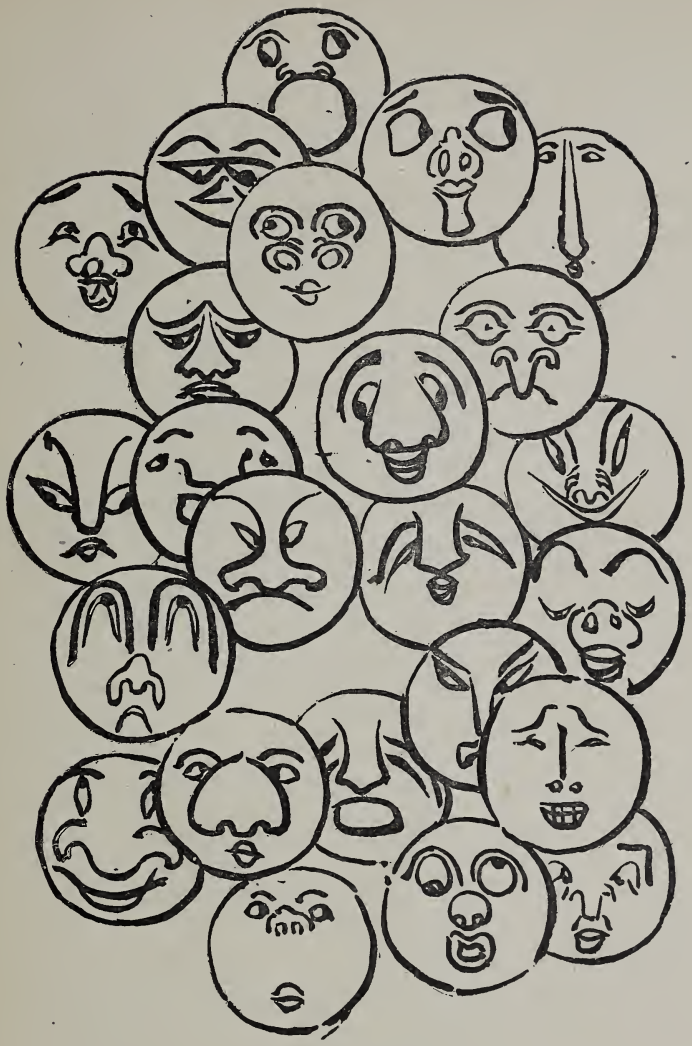
ing, model a correct horseshoe in clay, carve it in wood, or draw it on paper.

It will, therefore, be readily comprehended that the technical side of art—the mere manual dexterity—is distinctly secondary to a trained comprehension of form. When one becomes as familiar with the shape of a human head, for instance, as a blacksmith is with the shape of a horseshoe, then, and then only, can he draw it from memory with facility and truth.

The Japanese method of studying nature for plastic and pictorial reproduction is essentially different from that of Western artists, and a consideration of the method by which these Oriental workers proceed may not be out of place here.

The Japanese draughtsman or modeler sits before nature with none of the tools of his craft at hand. He studies an object or scene for hours, days, or weeks without attempting to reproduce it at the time. He lets the facts of nature sink into his brain until he is absolutely familiar with the thing he intends to draw or model. He thus divides the processes of seeing (perception) and recording (expression) into two distinct operations.

The Western artist or artisan, on the other hand,



FACES IN THE MOON.

JAPANESE MEMORY DRAWING.

records with nature in front of him as a guide, or, at least, gets his preliminary schooling in that way.

Many master craftsmen of the West work, to a certain extent, in the Japanese method, for (while they have the model or scene at all times in front of them) they spend the largest percentage of time and effort in observing.

A good painter merely glances at his canvas long enough to make an instantaneous record of what it may have taken him many minutes to observe and study. Thus the seemingly ill-considered strokes on a broadly painted canvas are every one the result of careful thought and analysis. To study in this way from nature is to lay the best possible foundation for drawing from memory—the necessary accomplishment of every caricaturist.

Impressionism has had the greatest influence upon modern art; even comic art has been distinctly affected by it. Impressionism is not, as is commonly supposed, merely " rough " painting or drawing. An " impression " of a scene or object is a record of such parts as the eye and mind grasp at a first comprehensive glance.

For instance, when one stands at a sufficient distance from a full-length figure to easily command it

"WOULD YOU GENTLEMEN LIKE TO LOOK AT THE OLD CHURCH?"
"HO, YUS! WE'RE NUTS ON OLD CHURCHES."

(*Punch.*)

AN IMPRESSION, OR SHORTHAND NOTE FROM NATURE.

with the eyes from head to foot, it is impossible to note both the high light on the forehead and the high lights on the tops of the shoes.

No minute details of this figure can be seen in one glance or sweeping impression. If the observer focuses his gaze upon the eyes of the figure, even the minute markings of the iris may be noted clearly. But while this much is gained in the observation of detail in this particular part, it will be found that the details of the lower portion of the figure lose in sharpness, or cannot be observed at all. Thus a full-length figure, when painted minutely, does not represent the actual message which that figure conveyed to the artist's eye.

An impression, or what may be termed a shorthand note from nature, is better art and more truthful than the most highly finished "realism." A photograph is less true, pictorially, than a clever, simplified sketch. The former is a mere map, showing distinctly where each part of an object or scene is located and the shape and tone of that part; the sketch is a nearer approach to what the eye actually sees.

A cartoonist must thoroughly assimilate these facts before he can become a master worker. The best cartoon that was ever conceived would lose infinitely

in force and truth if the figures and accessories in it were photographed directly from nature instead of being rendered in short-hand lines and tones by a skilled artist. What to leave out, what to emphasize, are factors of the utmost importance in the making of a successful picture.

Expression, or the means by which an artist puts his thoughts into tangible form, is usually called technique. After the eye has seen and the brain comprehended and memorized certain forms and tones, these facts must be suggested on a flat surface by an arrangement of shades, lines, or colors in order that others may comprehend the effect as it originally presented itself to the artist.

NATURE DRAWING

ALL real knowledge of drawing the human figure must be based on preliminary study done directly from the living model. No amount of copying anatomical plates, or even the work of masters, can ever take the place of working face to face with nature.

When one looks at a drawing on a flat surface he merely sees one side of an object and the stereoscopic effect is entirely lost. To really know an object and to make it convincing to others an artist must have a thorough realization of its roundness; he must know what is on the side that is turned away from the eyes, even though it does not appear in his picture.

A muscle that disappears around the silhouette of a limb, a fold that starts at an unseen point, must be thoroughly understood in their hidden parts if they are to be represented convincingly in a picture. A finished study of a figure is not a mere outline bounding a mass of what is ignorantly termed "shading," but is a mass of planes.

Planes are the surfaces of different shapes and dimensions which form the contour of any given object.

THE COONS—"WE NEBBER DID CARE FO' CHICK'NS NOHOW. WE'SE REFORMERS, WE IS."

(*Judge.*)

A DRAWING SHOWING PLANES WITH UNUSUAL CLEARNESS.

A cut diamond, for instance, is a mass of triangular planes, while a packing case presents square or rectangular planes.

Probably the most effective way to realize the planes of which any object is composed is to model that object in clay or modeling wax. A student whose knowledge of form has been gained by modeling will never make the mistake of thinking of planes as " shading " when he works on a flat surface. He will strive for planes in his draughtsmanship quite as much as he does with his clay or wax. He will realize that the silhouette a figure presents to the eye is not its only boundary; that the figure shows an infinite number of silhouettes according to the point of view from which it is observed. He will also realize that the shape and size of many of the planes inside the silhouette are quite as important as the silhouette itself.

Drawing upon a flat surface presents an important problem with which the modeler need not concern himself. The draughtsman must reckon with color; for, even though an object is reduced to black and white, the differences of color must be taken into account.

A man in a black suit, with white linen, brown hair, and the usual wonderful variety of flesh tones, would show no differences of color if reproduced in a clay or wax statue.

These differences are termed color values, and must always be considered in a drawing showing light and

"TWO RESPECTABLE GENTS ON ME BOND FOR GOOD BEHAVIOR."
(*New York Herald.*)

COLOR VALUES ARE SHOWN IN THE VARIOUS GARMENTS, ETC.

shade. A black coat, for example, must not only be treated in such a way as to clearly bring out its planes, but must show distinctly that it is black.

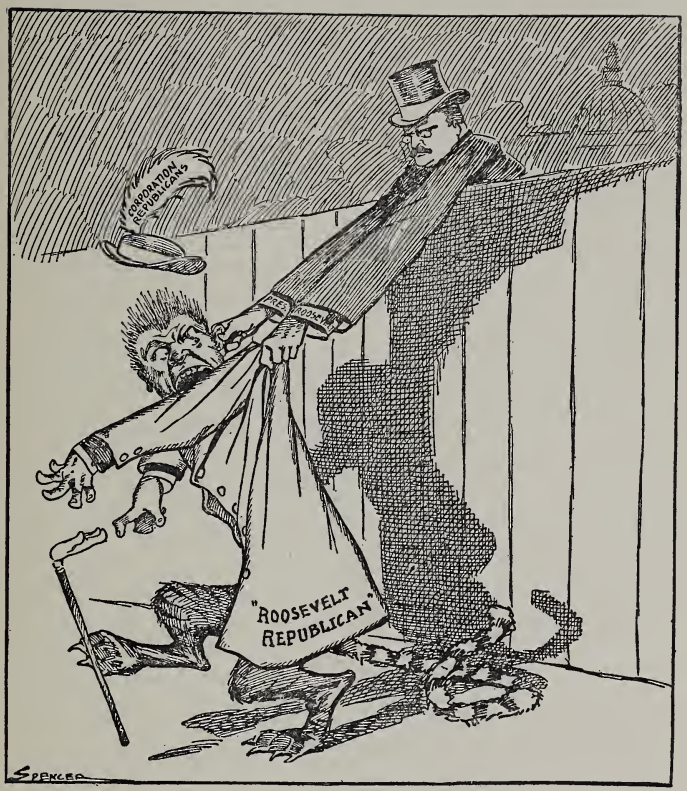
Cast shadows affect planes and color values in a drawing, while a modeler, of course, cannot take them into account. They do not affect the planes or color, as such, but often greatly modify their appearance and should always be introduced in such a way as to strengthen the truthfulness of the planes and color values instead of mixing with them, thereby confusing the eye and making an unconvincing drawing.

Upon the preliminary sketch the ultimate truth of a figure drawing largely depends. An eye may be beautifully drawn or a limb exquisitely modeled, but if they are not placed in proper relation to each other the effect of truthfulness is lost.

The large movement or swing of a figure—the action, as it is termed—must always be indicated before detail is attempted. A few long sweeping strokes are often all that is necessary to show the action; but these strokes, no matter how simple, should always be based on accurate comparisons and measurements.

The largest masses should invariably be placed first, and these, in turn, should be followed by those next in size. This process should be continued until the subtlest facts are reached.

Sculptors customarily measure by means of a large



"TAKE OFF THAT COAT!"

(*Denver Republican.*)

CAST SHADOW AFFECTING THE COLOR VALUES OF THE FENCE AND GROUND.

compass, but this course would be impracticable for an artist working on a flat surface, as it is usually necessary for him to sit at a considerable distance from a scene, figure, or object. It has, therefore, become a practice to obtain comparative measurements by means of a pencil, used as a gauge and held

DIAGRAM, SHOWING METHOD OF OBTAINING COMPARATIVE MEASUREMENTS BY USING A LEAD-PENCIL AS A GAUGE.

as far away from the eye as the arm will permit. By holding this pencil parallel to himself, and using his thumb as a sliding guide on it, the draughtsman can accurately compare the measurements of any object.

No matter how fully draped a figure may be, there is invariably a suggestion of the anatomy beneath; this suggestion should be clearly evident in a drawing. Measurements should therefore be made of the principal points of the anatomy in preference to the

AN EXCELLENT EXAMPLE OF ANATOMICAL SUGGESTION; NOTE THE WOMAN'S FIGURE ESPECIALLY.

principal points of the drapery; for, while the drapery continuously changes as the model rests, or breathes even, the anatomical measurements are always the same.

It should, of course, be borne in mind that caricaturists seldom use models, and these remarks are intended entirely for the guidance of those who are endeavoring to obtain a substantial preliminary training.

As undraped figures are seldom shown in cartoons, a knowledge of the manner in which different sorts of drapery fall, and of the different aspects hats, shoes, gloves, and other objects of wearing apparel is extremely necessary. Therefore drapery of any sort should be continuously studied from nature. Special attention should be paid to the way a coat wrinkles at the elbows and to the manner in which trousers wrinkle at the knees. The way women's skirts hang and the drapery of their waists disposes itself should also be carefully gone into.

Shoes, both on and off the feet, should be sketched in every possible position, and hats must also claim a share of the student's earnest attention. The curved rims of stiff hats are particularly difficult to draw; indeed du Maurier, the English illustrator,

once remarked: "Perhaps Michael Angelo could have drawn a modern hat brim, but I cannot."

Lest it be thought that undue stress has been laid here upon drawing the human figure, it should be explained that figure drawing is the basis of all art

TRAMP—"WHAT DOES YOUR EMPLOYER RAISE ON DIS FARM?"
FARM-HAND—"EVERYT'ING BUT SALARIES."

(*Judge.*)

THE TRAMP ON THE FENCE SHOWS WELL-DRAWN WRINKLES AT THE ELBOWS AND KNEES.

study, and he who masters its intricacies will find he is able to draw any object, animate or inanimate, in the water, on the land, or in the air.

As it is not always practical for one who is studying alone to command the services of a model, the study of still-life objects, landscapes, and animals

can be recommended, not only as a pleasing variation, but as a necessary part of a cartoonist's equipment.

Familiarity with the native shrubs, trees and plants, with many kinds of animals (both wild and domestic), with architecture, and with thousands of objects of everyday use, is essential. All of these things should therefore be drawn from nature repeatedly, and in as many different aspects as possible.

Those who live in the vicinity of large parks, in which there is a zoölogical collection, have at hand a mine of invaluable information which should be worked to the full limit.

To study and retain in the memory the shapes of all the objects in use in an ordinary household is in itself a tremendous task and one which should be undertaken with a full appreciation of its difficulty and necessity.

Flowers are not often used by cartoonists, but a knowledge of the principal ones will not be found amiss at times.

Even with all that is suggested above carefully memorized and at his fingers' ends, the cartoonist will find himself continually confronted with new problems—new objects to draw.

It is customary with workers in black and white to

CASSIDY (*meeting Mr. and Mrs. Casey*)—"AH, PAT! THOT BABY IS A PERFECT PICTURE OF YE."
CASEY—"SHUT UP, YE FULE! SOMEBODY LEFT IT AT OUR FRONT STEPS AND OI'M TAKING IT TO THE POLICE-STATION." (*Judge.*)

EXCELLENT SHOE DRAUGHTSMANSHIP IS SHOWN IN THIS SKETCH BY ZIM.

have a complete, alphabetically arranged file at hand containing photographs and clippings of everything they will probably be called upon to draw. Not the least important parts of these files are those devoted to the portraits of well-known personages who are to take their parts in the pictorial comedies the artist is continually devising.

It will be found that, as any face is constantly drawn from various points of view, the features impress themselves so indelibly upon the artist's memory that further reference to pictures of that particular personage is no longer necessary; it will even be discovered that the face can be drawn in positions in which the artist has never seen it, and it is here that his previously gained knowledge of modeling and his feeling for planes will make themselves strongly felt.

As a sort of library of suggestions of facial characteristics, the cartoonist should keep a notebook in his pocket and should jot down in it accurate outline memorandums of foreheads, noses, mouths, beards, and other parts of the heads he meets in his daily travel.

After a few months of such work he will find himself in possession of an immense amount of useful raw material.

A rather intimate knowledge of the rules, methods, and accessories of various popular sports will be

(*Pittsburg Gazette.*)

AN AUTOMOBILE CARTOON, SHOWING HOW A KNOWLEDGE OF THE SPORTS OF THE DAY ENTERS INTO A CARTOONIST'S EQUIPMENT.

found of the utmost service to one who attempts to interest, by his pictures, people of various tastes. Hunting, fishing, shooting, chess, golf, tennis, polo,

—all the pastimes of the public, rich or poor,—play at some time a part in the cartoonist's work. Of course the sport of the hour is the one which is most frequently called into play by the picture-makers, and as automobiling occupies the principal position among the sports of to-day, a thorough knowledge of the shapes and action of the most common types of automobiles should be obtained. A recent magazine writer has truly said that "the joke-maker and comic draughtsman have discovered in automobilism a veritable Eldorado."

Having now indicated, as briefly and clearly as possible in the space at command, the elements of drawing from nature, a subject of the utmost importance to caricaturists will be considered—drawing from memory.

MEMORY DRAWING

TO draw from memory, or to " chic " as the French have it, is an important requirement of the modern comic artist. For he must not only be able to draw figures very rapidly and often crowded together in a large composition, but to put these figures in such absurd and impossible attitudes that living models as a guide would be out of the question.

Artistic anatomy plays an important part in all memory drawing of the figure—so important, indeed, that it has been thought necessary to incorporate it in a separate chapter in this work.

A cartoonist customarily sits down to a drawing board upon which is placed a blank drawing surface which he must cover with a convincing picture in an almost incredibly rapid time, with little or no data to work from except those furnished by an exceedingly active imagination and a well-stored mind.

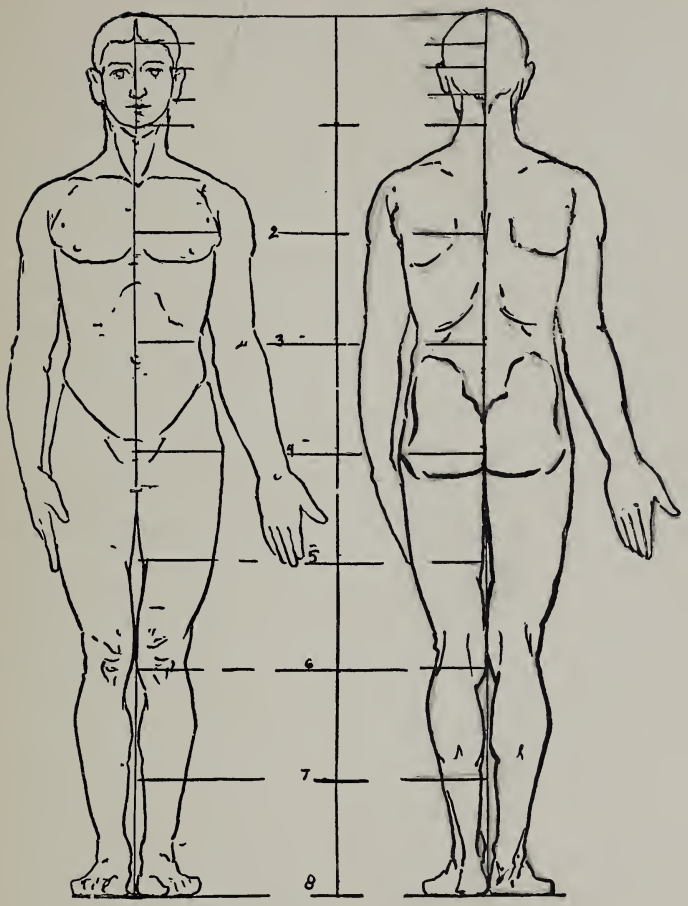
To memorize the ideal measurements and proportions of the male and female human figure should

be the student's earnest endeavor, and, with this end in view, the essentials of the various tables that have been constructed for this purpose are presented here.

The ideal male figure is eight heads high, which means eight skulls—the dimensions being based on the length of the skull without its covering of hair.

From the top of the skull, therefore, to the chin may be considered as one skull, the unit of measurement by this system. From the chin to the top of the breastbone is one-half a head and the length of the breastbone has a like measurement. From thence to just above the navel is one head; thence to the commencement of the lower limbs one head; thence to the middle of the thigh one head; thence to the bottom of the knee one head; thence to the small of the ankle one and one-half heads; thence to the sole of the foot half a head.

When the arms hang limply at the side, with the fingers fully extended, they reach to the center of the thigh. Extending the arms at right angles forms a line, from finger tips to finger tips, equal to the length of the figure. The neck is half a head wide, the shoulders two heads wide, under the armpits one and



IDEAL MALE FIGURE, EIGHT HEADS HIGH.

one-half heads wide, across the waist one head and a quarter wide, the top of the thigh three-quarters of a head wide, the knee half a head wide. The calf is two noses and a half across, the ankle one nose across. The hand is three-quarters of the head in length. The foot, according to the ancients, is one-sixth of the length of the figure.

Tall and short men vary in proportion according to their height.

As a rule, the divisions of the male figure hold good in the female figure as to length, though the widths of the various parts differ greatly. The neck is half a head wide, the shoulders one head and a half wide, the waist one head and one-eighth wide, across the hips two heads wide, the middle of the thigh three-quarters of a head wide. Across the top of the knee is two noses and a quarter, across the bottom of the knee half a face, across the calf two noses and a quarter, across the smallest part of the ankle one nose; across the instep, in its thickest part, is one-third of its length.

Most modern feet are so distorted by the shoe-wearing habit that they have lost much of their natural shape and action. Peoples who wear no shoes can, as a rule, use the feet with something of the

facility of the hands. Feet have much the same construction as hands and for this reason can, when unhampered by artificial means, take their place to a great extent.

Generally speaking, women are not so tall as men, their necks being a trifle longer and set further back on the trunk. Their muscular development does not show so plainly through the skin as that of men. The general contour of their bodies is, therefore, more flowing and graceful.

The brain of an infant is larger in proportion than the brain of an adult, and the covering of fat on the body, limbs, and cheeks is very marked.

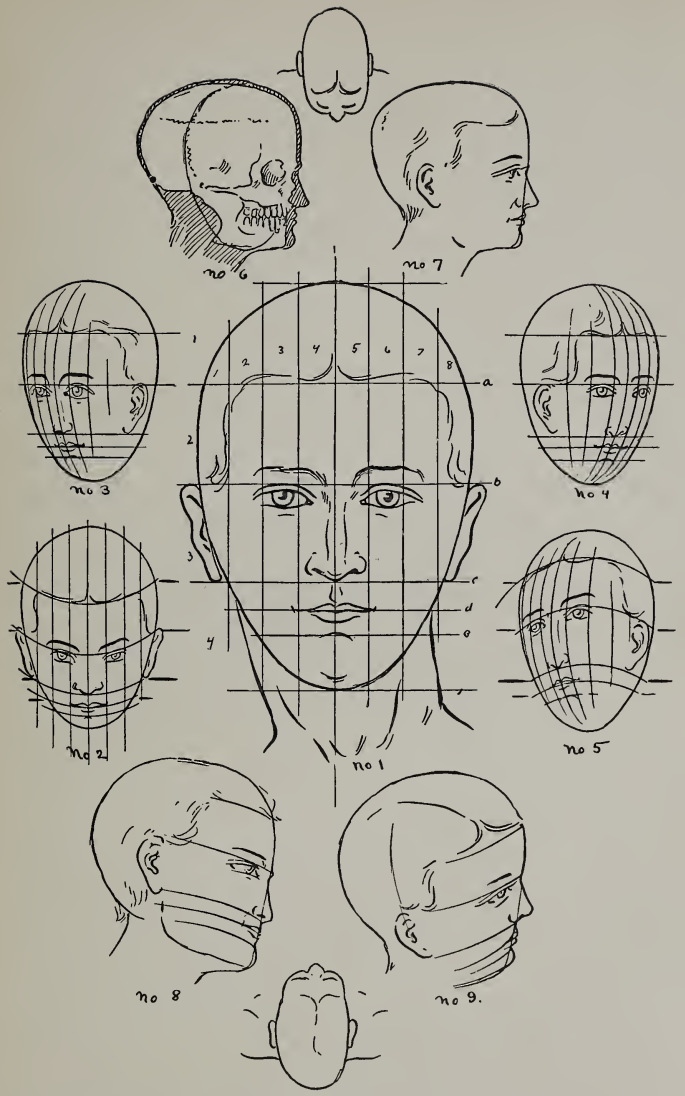
In aged persons the body becomes angular and the pleasing lines of youth disappear. To the artist, however, old age has its peculiar charm—every period of life, indeed, is pictorially interesting. Each age suggests to the imagination certain ideas, and the caricaturist should duly appreciate and make use of this fact.

In infants the middle of the figure is situated at the navel. Children of three years average five heads in height, three of which may be allowed for the upper part of the figure. Children of six years are usually six heads high, their arms and legs be-

coming noticeably thinner at this period. A youth of sixteen is about seven heads high, and at this age the figure divides itself, for the first time, into two equal proportions: one for the body and one for the lower limbs.

The ideal human head is, speaking in a large way, of an oval or egg shape, with the smaller end of the egg downward. This egg is divided into four equal horizontal parts. The upper quarter extends from the top of the head to the dividing line between the hair and the forehead. The second quarter reaches to the eyebrows. From thence to the nostrils is the third division. The fourth division extends to the bottom of the chin. The ears are exactly the same length as the nose and occupy the space between the second and third divisions. The fourth, or lowest, division contains the mouth. The dividing line between the lips is one-fourth downward on the lowest division. The top of the chin is exactly in the middle of this division.

Dividing the egg into eight perpendicular divisions of equal width, we find that the center line bisects the nose and mouth; that the pupils of the eye are in each case on the third space from either side; that the mouth occupies the two center spaces; that the eye-

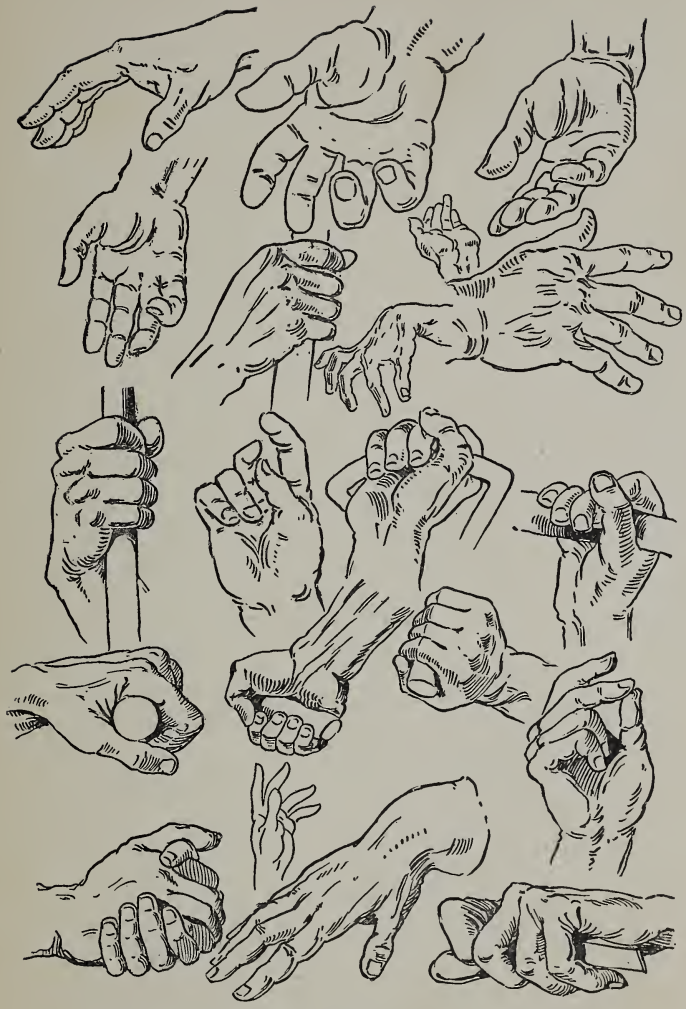


SHOWING THE HUMAN HEAD SUBDIVIDED IN SUCH A MANNER AS TO BE EASILY COMPREHENDED BY THE DRAUGHTSMAN.

brows commence at the second space from either side and extend to the middle of each of the two center spaces.

It will be excellent practice, and will serve to impress the above truths on the mind, to take an egg and draw the divisions upon it with pencil, placing an outline of the features in the proper places. By holding the egg at different angles, the eye will instinctively grasp and the brain readily comprehend the effect of the natural subdivision of the human head when seen in the perspective, or foreshortened, as it is termed. The diagrams given here serve to bring out this idea quite clearly. Of course, when one looks at an exact side view of a head thus sketched upon an egg, the profile will be missing, and, owing to the lengthening of the skull at the back, the egg form must be varied from and added to, to produce the effect of reality. The horizontal divisions, however, hold good for the side view.

By tipping the egg slightly toward the eye or away from it it will be noticed that the foreshortening is somewhat increased, and in order to approximate nature, a drawing made from it would have to take into account the changed appearance of the features owing to the different point of view. For instance,

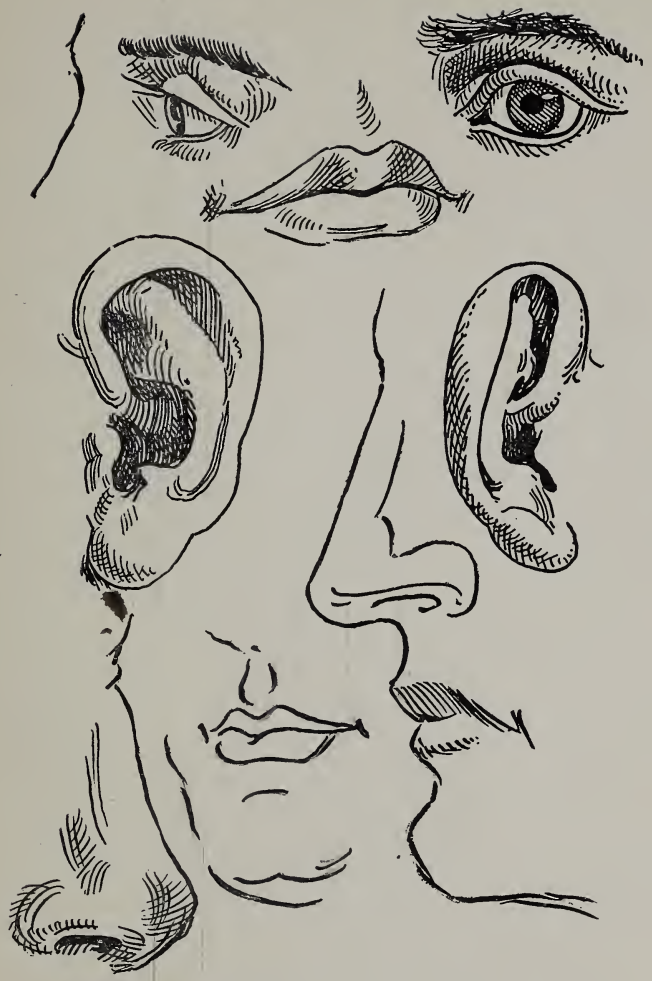


THE HANDS IN DIFFERENT POSITIONS.

when the top of a side-view head is tipped slightly away from the eye, more of the upper lip than the lower will be seen; one can look into the nostrils, under the lid of the eye, and under the arch of the eyebrow. On the other hand, in the same view with the top of the head tipped slightly toward the eye, less of the upper lip than the lower will be observed, the opening of the nostrils will not be seen, and the pupil of the eye will be partially hidden by the lid above it.

By a reasonable amount of practice, as outlined above, the construction of the ideal human head can be so firmly fixed in the mind that it will be found a comparatively easy matter to produce variations from the standard met with in everyday life. Thus, the cartoonist's typical Yankee face has these standard measurements as a basis, but is thinner and lanker. The average comic artist's conception of a German face is to change this ideal form by making it broader and adding such facial gardening in the way of whiskers as his fancy may suggest.

For ages the standards of beauty of face and form established by the Greeks have been recognized as correct. The artist who draws from memory should familiarize himself with these standards, for he must



THE IDEAL EYE, EAR, NOSE AND MOUTH.

have some standard of comparison, no matter how grotesque the effect he aims for.

It is of course unnecessary to dwell upon the fact that no rule, however well made, will cover the endless national and individual characteristics of the human form that one may observe, either in pictures or in life; but by continued reference to an ideal it will be found easier to draw a human figure of any proportions, whether it be a giant of Patagonia or a pygmy of Africa.

A sense of the facial peculiarities of each nation or race is always determined by the ideal which every person instinctively carries in his mind. It requires more careful observation, or a nicer power of discernment, to determine the differences in individuals of a nation or family; but even these often subtle variations are readily grasped by the alert mind and what has been called the "prehensile eye" of the trained artist.

The only way to properly memorize the form of an object is to reproduce it by drawing or modeling until its contour and construction are firmly fixed in the mind.

The action or general movements of the body must always be grasped before a realistic memory drawing

can be made. The simplest way to understand the action is to reduce it to the movements of the skeleton, and for the purpose of study one may still further simplify matters by reducing the skeleton to a few simple strokes which suggest it.

To place five dots on a piece of paper in any imaginable combination, and to draw a skeletonized figure to conform to the five dots (letting each extremity touch one dot), will be found excellent practice.

ARTISTIC ANATOMY

ARTISTIC anatomy takes into consideration those parts of the human body which are visible to the eye, or which affect by their form or action these visible exterior parts.

The basic, bony structure of the human frame is covered, at the points particularly, by a strong envelope entitled Periosteum. This, in turn, is covered by the muscles, which are placed in layers and thinly inclosed by their own special envelope.

The muscles are formed by fleshy fibers and sinewy parts running in various directions, according to their particular uses.

These component parts of the figure are covered by the membrane commonly termed the skin.

The actions of the principal muscles can be plainly seen through this elastic covering. There is a common tendency among artists to over-accentuate this easily observed play of the muscles; and, while an expert knowledge of them is apt to lead in this direc-

tion, it is distinctly a good fault. A picture of a figure in which the muscles are somewhat exaggerated carries more conviction than one in which there is no suggestion of the anatomical construction beneath the skin.

The great antique statues invariably indicated with the utmost clearness the muscular development of the human figure. To study these statues carefully (which does not necessarily mean to draw them) cannot fail to give a better understanding of the practical application of a knowledge of artistic anatomy.

The skeleton is the framework, or foundation, of the human figure. Upon it the superstructure is dependent. It regulates the capabilities, power, and size of its owner, and is strong enough to suspend and hold the remaining portions of the body in any necessary position.

The skeleton is composed of about two hundred parts, which need not be named in detail in a work of this character. Some of these bones, when viewed in cross-sections, are triangular, some four-sided, and others round; still others show all of these forms combined in their different parts to meet special requirements.

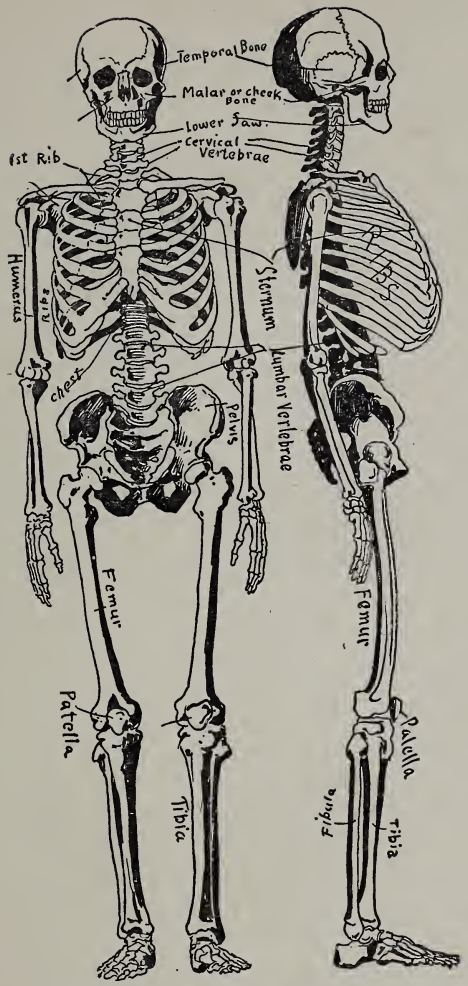
Broadly speaking, there are three sorts of bones in the human figure: short, long, and broad.

The entire mass of the bony structure may be broadly divided into the extremities and the trunk. With the trunk are included the head, the ribs, the breastbone, the backbone, and the bones of the hips.

The arms are known as the superior extremities and the legs as the inferior extremities.

The skull, or bony portion of the head, is subdivided into the cranium and the face.

There are twenty-four bones in the backbone, or vertebral column; seven of these are in the neck, twelve in the back or ribs, and five in the loins. An average spine or backbone is from two feet four inches to two feet eight inches long, without taking its base into consideration. When seen from the side, it is greatly curved in form: concave at the neck, convex at the back, and slightly concave at the loins. Viewed from the front or rear, its tendency is to slant toward the left with a slight curve; the purpose of this slant is not known. The entire column is flexible, owing to cartilage discs between the bony section; these discs are elastic enough to permit the spine to move in various directions without injuring what is known as the spinal marrow, which extends



THE HUMAN SKELETON.

almost throughout the length of the column. The spine moves principally at the neck and loins.

The general bearing of the figure depends, to a great extent, upon the curve of the spinal column. The ribs are attached to either side of this column and are twenty-four in number. They consist of bone and cartilage. The seven upper ribs on each side are termed true ribs; the others are called false ribs and are not attached, like the true ribs, to the breastbone. The general inclination of the false ribs is downward from the back. The ribs form a basket-like shape incasing all the vital organs and forming a basis for a fleshy covering which, differing in a marked way from the general contour of the ribs, is distinctly affected in form by them.

The breastbone is in the front and center of the chest. In infancy the breastbone consists of several sections which gradually acquire solidity with advancing age until, in an adult, they are practically a single bone. The general inclination of the breastbone is forward and downward, this angle being affected considerably by climatic or racial causes and, in an individual, by his daily occupation or habits. From twenty to twenty-five degrees is the angle for the breastbone which has generally been conceded to be

the average or normal one in the male. In the female this angle is somewhat greater.

The female neck, in its bony portion, is considerably straighter than the male.

The collar bones are attached to the upper end of the breastbone; from the breastbone they curve outward and, toward their outer ends, reverse their direction. They are more pronounced in men than in women. Their union with the breastbone leaves a small hollow commonly called the pit of the neck.

The large, strongly constructed bones forming the cavity occupying the center of the osseous structure of the human figure is called the pelvis. The pelvis presents a curved bony wall projecting itself downward and forward, and at its top is a strong, curved edge to which powerful muscles are attached. This part of the figure is larger and roomier in the female than in the male and its shape considerably different.

The arms are attached to the shoulder blades by powerful ligaments. The upper part of the arm contains one long bone, partly round and growing larger at the top to form a rounded cap or head, and several protuberances which are covered by cartilage and fit snugly into a suitable space in the blade bone,

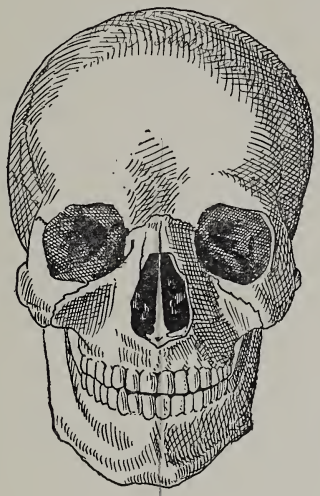
which is also lined with cartilage. The lower end of this bone is also enlarged and, by a beautiful and delicate arrangement, is fitted to the twin bones of the forearm in such a manner as to allow one to turn over the other, thus permitting the hand to twist in either direction.

The various bones of the wrist are attached directly to the two bones of the forearm; these are succeeded in turn by the bony portions of the back and palm of the hand. To these latter bones are attached the finger joints.

The legs contain bones similar in arrangement and number to those of the arm, though different in shape to fit them to their particular uses. The thigh bone is, in similar manner to the bone of the upper arm, partly round. It is also topped with a round head or cap which fits into a suitable cavity and forms a ball-and-socket joint of great power. Like the bone of the upper arm again, it has at its top, in addition to a globular head, certain protuberances the largest one of which serves as a point of attachment for important muscles. The lower end of the thigh bone broadens to form two parts to which the principal bone of the leg is attached in a hinge-like manner. Like the juncture of the wrist bones to the lower part

of the arm, the bony parts of the ankle and instep join the bones of the lower leg and toes.

To one who would become an expert draughtsman of the figure, practice in drawing the skeleton will be



HUMAN SKULL.

found an important aid; for the action, or general swing and direction of a figure (whether at rest or in motion) is always determined by the unseen skeleton.

From the standpoint of the anatomist the skull consists of two parts: the cranium and face. As the forehead is usually considered a part of the face—

particularly in art—the student may, for convenience sake, consider these as one.

Draughtsmen take the Caucasian, or European, as a standard of comparison, and the plate shown in this work relating to this subject is made in accordance with this standard. The skull is composed of several bones, most of which are separated by irregular saw-like lines dovetailing into each other. Some of the interior bones of the skull are not necessary for the artist to consider.

The bones of the forehead vary greatly in races and individuals. With the European head as a standard of comparison, it may be set down as a fixed rule that the forehead is as long as the nose. The spherical shape of the cranium, or upper part of the head, is not materially affected in form by its light covering of skin and muscle. The face contains much more fleshy covering, in which the play of muscle is so subtle and intricate as to form a problem more perplexing to the artist than any other part of the human figure. The action of the muscles of the face is, as a rule, in an opposite direction from the wrinkles or marks which they cause. It is by the action of these muscles (which in turn are animated and controlled by the brain) that the various emo-

tions of the soul are plainly depicted upon the countenance. For this reason the muscular development of these parts should be studied with most careful attention. In considering the general shape of the face, due attention should be given to the fact that many of its prominent parts are caused by bony protuberances.

It should be noted that the large bone at the back and base of the skull projects quite strongly. This is particularly noticeable in infants and bald people.

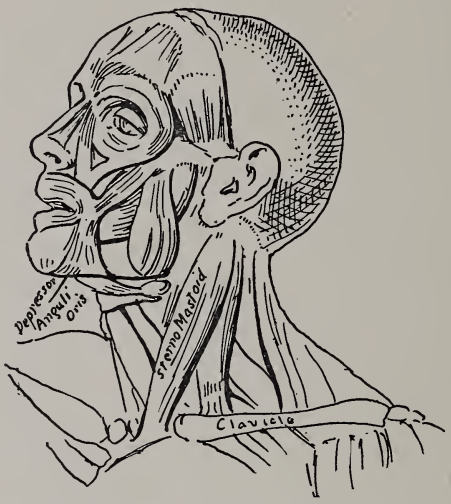
The bones just back of the ears form a point of attachment to a pair of powerful neck muscles.

The arched projections over the eyes are greatly varied in shape and size in individual cases and play a considerable part in the general character of every face. This is also true of the curved line at each side of the forehead, just above the outside tips of the eyebrows.

The cheek-bone and jaw-bone also play important parts in facial characteristics.

The important muscles of the face are for the most part readily understood and are all that are necessary to note in a book of this character. The frontal muscle begins at the inside upper edge of the orbit of the eye, then rises obliquely and unites with a system

which covers the entire skull. The forehead is wrinkled by the action of this muscle and many emotions are indicated by its play. The temporal muscle starts at the top and side of the forehead, and



FACIAL AND NECK MUSCLES.

descends through the cheek to the lower jaw-bone, which it has the power to raise and press against the upper jaw. Another muscle—primarily used as an aid to mastication—starts at the upper jaw and the lower front of the cheek-bone. It descends on the outer side of the under jaw-bone, being affixed to it and reaching nearly to the end of the mouth. This

muscle acts in connection with the temporal muscle, and the two swell and contract simultaneously. The action of these particular muscles is very noticeable when the mind is violently agitated by passion, pain, or any other strong emotion, or during strenuous muscular exertion. A series of fleshy fibers circle the eyes and operate the eyelids. These muscles are not attached to the bones upon which they rest. The nostrils and upper lip are controlled by the elevator muscle of the nostril, which arises in a double tendon at the junction of the upper jaw and the base of the nose. This muscle ends in a fan-like shape, spreading over the nostrils and the upper lip; in connection with other muscles, it forms the furrow separating the cheek and the nostrils. At the root of the nostrils, what is called the compressor muscle originates. This muscle terminates in a membrane which covers the entire nose and reaches well into the forehead. It can wrinkle the skin of the nose or compress the nostrils. Just below the orb of the eye the elevator muscle of the upper lip starts, running down at a gentle angle to the upper lip, which it has the power to draw outward and upward. The action of this muscle is evident in laughter and other emotions. Another muscle acts in unison at its outside

edge, descending in a parallel direction. A fleshy muscle is attached to the cheek-bone and runs into the angle of the mouth. It can draw the corner of the mouth and under lip toward its points of attachment, and forms the prominent ridge shown in the cheek of a laughing face. The facial muscles, thus far considered, have for their function the upward pull of the features. Another set of muscles exert a downward pull and are called the depressors. One of these latter originates underneath the lower jaw, where it is quite broad. As it reaches upward it becomes narrower, forming a pyramidical shape. At its upper end it curves around the angles of the upper lip and, in accordance with its name, has the power of depressing the corners of the mouth. The mouth is closed by a special muscle, which is so interwoven with its neighbors as to almost become a part of them. It is capable of affecting the face in various ways and can compress the lips against the teeth or against each other, and acts contrary to other muscles in controlling laughter. The trumpeter, as its name implies, is used to contract the lips to form an orifice, through which the breath may be blown into any wind instrument. Generally speaking, the muscles of the face expand in pleasurable emotions, and con-

tract in violent passions. They are intimately connected with those of the neck.

The forward and rotary motions are the most common actions of the head. They principally depend upon two of the neck-bones. The action of bowing has its most important movement where the skull joins the first vertebra of the spinal column. The rotary action, however, takes place at the second vertebra, which contains a kind of pivot especially adapted for this purpose. The head is capable of a slight movement toward either shoulder, not exceeding a quarter of a circle to the right or left. Other movements of the head—either sidewise or slanting—are jointly actuated by the five other vertebræ of the neck, in connection with the two previously alluded to.

The vertebræ of the neck are inclosed by a network of various muscles—all in pairs. These muscles are capable of imparting various movements to the joints which they surround. The two powerful and very prominent muscles at either side of the neck assist in almost all its actions, and are attached at the top behind the ear. When the head is turned to one side the neck wrinkles on that side and the corresponding tension of its twin muscle takes place

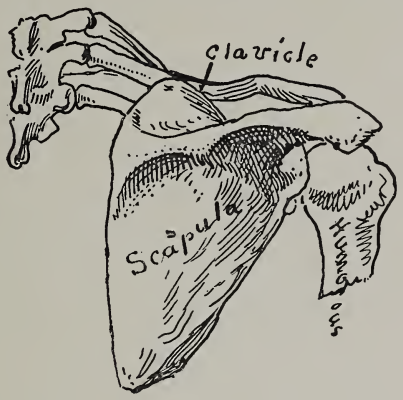
on the opposite side. During this action the projection which usually shows quite plainly in the front of a man's neck (and is commonly termed Adam's apple) comes into much greater prominence. This muscle shows very plainly in aged and thin persons, while in a well-formed woman it is hardly visible.

A flat, broad muscle completely covers the back of the neck, running down to a point in the middle of the back. It is shaped much like a monk's cowl, and its Latin name is founded on this similarity. It sends out fibers which radiate in various directions, the ends of these fibers attaching themselves to the shoulder blades and collar bones. It will be readily understood, owing to the complex nature of this muscle and its system of tendonous attachments, that its actions are many. Its principal use is to pull the head downward and backward, in which instance the skin of the back of the neck takes characteristic folds.

A flat, broad muscle attaches to the skin of the upper part of the chest, ascends into the lower jawbone and thence toward the ear. It aids in depressing the ends of the mouth and a portion of the cheek.

The shoulder-joint demands the most studious observation and study in order to comprehend its intricate movements. The shoulder blade is placed

against the head of the upper arm bone. The collar bone is attached to both of these bones by powerful ligaments, which form an arch under which the upper arm bone hangs, the whole being incased by several muscles which bind them together. The bladebone



THE SHOULDER-JOINT.

moves freely over the back of the ribs, and the collar bone, being attached to it, responds to its motions.

The head of the upper arm bone, having a socket-joint, can move in nearly every direction; the various movements affect the adjoining bones to a certain extent. For instance, in raising the arm, the blade-bone responds; the outer edge of the collar bone rises also, moving on its inner end as a pivot. In pushing, striking, or pulling with the arm, the bladebone slides

over the ribs, and the angle of the collar bone is determined by the violence of the action.

A muscle—triangular in shape, like the D of the Greek alphabet from which it gets its name—partly covers the bones which form the shoulder-joint. This muscle is composed of three principal masses, which are attached as follows:

1. To the collar bone.
2. To the socket of the upper arm bone.
3. To the bladebone.

The three masses of which this muscle is composed incline downward and form a point, which is inserted into the middle of the upper arm bone.

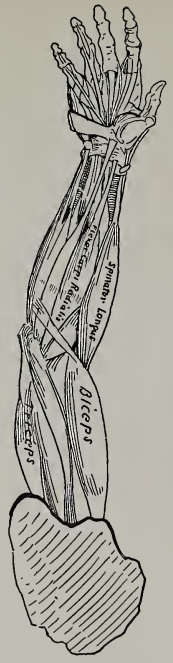
This muscle has a threefold purpose; it can raise the arm sidewise, forward, or backward.

The muscle forming the breast is attached to the collar bone, to the inner half of the breastbone, and to several of the ribs. This muscle is called into play in the act of shrugging the shoulders.

What is called the mesial line begins in the hollow in the center of the collar bones and proceeds down the breastbone to the end of the trunk. The muscles of the chest cause, by their prominence on either side, a groove which plainly marks the upper half of the mesial line.

VEINS OF THE ARM.

MUSCLES OF THE ARM.



ARM MUSCLES.

BONES OF THE ARM.

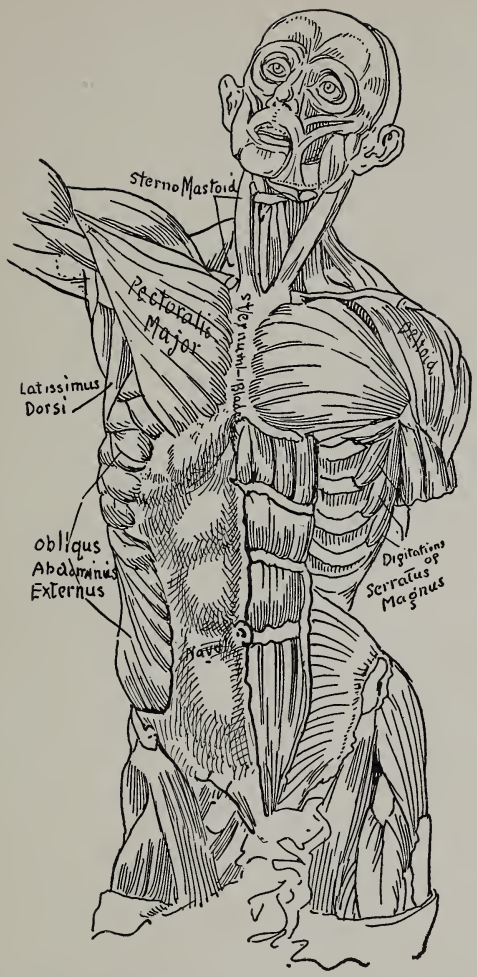
A depression of lozenge shape, at the bottom of the breastbone, is the result of a projection of cartilage from the seventh rib on either side.

A man's nipple is usually at the fifth rib, or just above it.

A continuation of the mesial line is caused by long straight muscles on either side of it, descending from the breastbone and forming the shape of the abdomen. Besides being attached to the breastbone, these muscles connect with the fifth, sixth, and seventh ribs. In action they pull the body forward and downward, causing numerous folds in the skin. Over them, at either side, extend bands which unite at their ends with the expanding tendons of a neighboring muscle. These bands are usually three in number, but are different in quantity and position in everybody.

Adjoining the muscle just considered, and descending obliquely in a beautiful curve, is another important muscle which joins, at its lower end, the pelvis, and, at its upper extremities, seven, or sometimes eight, lower ribs. It thus forms a regular, slanting, serrated pattern.

Joining this and fitting into its saw-like edges is another muscle at the extreme right or left of the



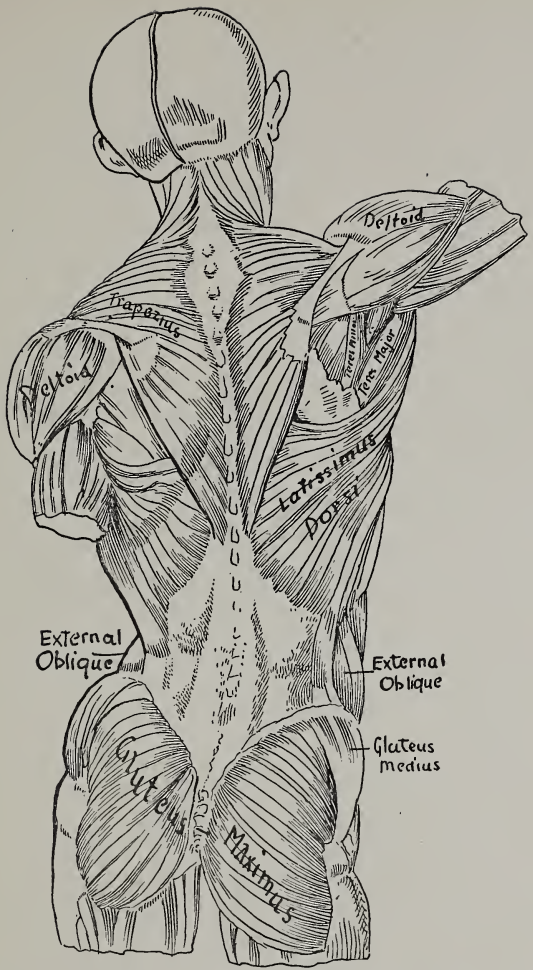
MUSCULAR DEVELOPMENT OF THE UPPER HALF OF THE FIGURE (Front).

figure. Its tendons reach to the outer sides of the ten upper ribs and to the bladebone.

A very large, broad muscle of the back is one that covers the portion below the bladebone. It is attached to the bones of the spine, from the sixth rib downward. From thence it extends forward and upward to the head of the upper arm bone, where it inserts itself in the shape of a thin and very strong tendon. This muscle draws the bladebone and upper arm backward and downward. It thus causes the bladebone to move upon the ribs.

Underneath this muscle is another fleshier one attached to the pelvis, the angles of the ribs, and all the bones of the column. This muscle bends the body backward and, in doing so, produces many transverse wrinkles.

To state that the arm and hand of man give him powers which no other animal possesses is to put in words a self-evident fact. In accordance with their important mission these members have a wonderful and delicate mechanism. The human hand can reach every part of the exterior of the body, and it would be futile to attempt to indicate here the varied uses to which this extremity can be put, either alone or in connection with other members. One radical dif-



MUSCULAR DEVELOPMENT OF THE UPPER HALF OF THE FIGURE (Back).

ference between the action of the upper and lower extremities is the manner in which the outer bone of the lower arm rolls over and across its neighbor. For this reason its joint is constructed in a radically different manner from that of the knee. When the bones of the lower arm are crossed, the palm turns backward and the thumb is toward the body. When this action is reversed the palm of the hand is turned forward and the thumb outward. The greatest mass of the hand is on the thumb side. The back of this important member is arched sidewise, the palm being concave accordingly. The knuckle of the middle finger is the most pronounced—though in a very plump woman or child the knuckles become indentations instead of projections. There are two principal sets of muscles which, in turn, cause the bones of the forearm to cross or resume their normal position.

Another set of muscles causes the arm to bend; still another set causes it to extend; the former being principally in front, the others in the back. In many cases these two sets of muscles act jointly. The muscles which cause the arm to extend terminate in the hand in tendons of a fan-like shape, which may be readily seen through the skin of a thin hand. When

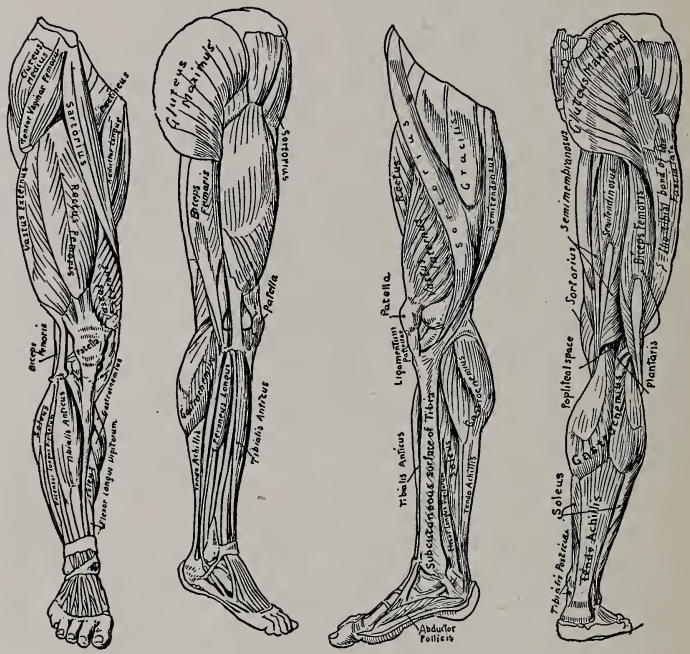
the fingers are bent inward they all have an inclination toward the center of the palm.

The elbow fits into the hollow of the upper arm bone. When the lower arm, to which it is attached, is straightened, the muscle of the arm—previously described as a triangle or Greek letter D—covers the biceps, which is formed of two heads, as its name indicates. Both of these heads are attached to the bladebone; they are quite fleshy at their principal point of size, but soon become tendonous after attaching themselves to the outer bone of the lower arm. They end in a sinewy membrane which descends along the forearm to the wrist. This muscle contracts appreciably at its fleshy part during strong action.

The triceps is on both sides of the biceps. Extending around the back of the upper arm bone the triceps is divided into three parts so distinct that many consider them as three muscles. This triple muscle has the power of extending the forearm.

The manner in which the principal veins of the arms are placed can be seen in a glance at the plate on page 73. Veins, if drawn at all, should be introduced in the most careful manner and should never be exaggerated in the slightest degree.

The muscles of the legs are generally united with each other in their various functions, and are in-



MUSCLES OF THE LEG.

timately joined in fabric also. The limits of a work like the present do not permit the complicated descriptions which an involved subject of this sort require. The reader is, therefore, referred to the

tabulated plates of the muscles of the leg and thigh given in this chapter.

It is desirable, however, to give some detailed attention to the knee-joint, as an important and beautiful part of the human form.

The triceps, though thus named, consists of four distinct muscles according to some authorities; they unite to move the thigh inwards.

One large muscle pulls the thigh upwards, another downwards.

The sartorius is said to derive its name from the fact that it brings the legs obliquely across in the way tailors sit at work. It arises from the back of the pelvis—at first tendonous, then becoming fleshy—descends and inclines more inward, passes obliquely over the triceps, descends (again tendonous) to its insertion into the fore part of the shinbone.

An important muscle, constituting the front of the thigh, arises, partly fleshy, partly tendonous, from the lower part of the pelvis and, running straight downward, fixes itself by a strong tendon into the kneecap. The kneecap being movable, there is of course a strong ligament attached to its lower point. This ligament is firmly rooted into a tubercle on the fore and upper part of the shinbone. Thus the extension

of the leg is effected, as if the muscle itself were attached at this spot.

A muscle (chiefly observable near its origin at the fore part of the spine of the pelvis) descends obliquely outwards; soon spreading itself and becoming tendonous, envelops another series of muscles. Thence it extends itself to the inside of the knee, which it envelops. It finally inserts itself in the head of the large bone of the lower leg. From thence it sends down an expansion to the foot.

A muscle having its origin at the front and top of the thigh-bone, and descending—with oblique fibers—in a large fleshy mass, is inserted into the inner side of the kneecap. Thence it throws off a system of fibers to the muscles of the lower leg.

Next may be noted a muscle which, from its origin in the appendage of the large bone of the lower leg, runs down the outside of that bone rather obliquely, and is inserted into a large wedge-shaped bone adjoining the great toe. It bends the foot upward.

A mass of muscle, made up of four lobes or heads, takes its rise from the two protuberances of the thigh-bone, at the back of the knee. Descending, it divides into two fleshy masses, commonly termed the calf of the leg.

A portion of this system of muscles also arises from the back parts of the bones of the lower leg, and assumes different degrees of flatness, according to the purpose for which the different units are intended. Where the strong tendon, common to these muscles, attaches itself to the heel-bone, there is a marked protuberance which should never be omitted in a drawing.

The tremendous power of these combined masses of muscle and tendon is called into play by such actions as walking, running, and leaping. A long fibrous muscle, which runs down the outer side of the leg, is attached to the upper outer side of the small lower leg bone. From there it passes, tendonous, through the channel at the outer ankle, whence it inserts itself into the upper part of the principal bone of the great toe; its most important use is to move the foot outward.

A tendonous, fleshy muscle arises out of the upper, outer part of the lower leg bones. It splits into round tendons and is inserted by a flat tendon into the root of the first joint of each of the four small toes; then it expands over the upper side of the toes as far as the root of the last joint. It has the power of extending all the joints of the four small toes.

Another muscle arises, fleshy, from the inside of the root of the protuberance of the heel-bone and is inserted into the root of the first joint of the great toe. Its purpose is to pull the great toe from the others.

When the knee is bent, the kneecap recedes partly into the space formed by the separation at the joint of the thigh and lower leg-bones.

FACIAL EXPRESSION

A FAMILIAR acquaintance with the changes to which the human countenance is subject when affected by the various passions, cannot fail to prove a useful part of a caricaturist's equipment.

The emotions, of course, affect to a certain extent all the members of the body, and a minute study of this subject is necessary.

Graceful lines and easy poise accompany the placid smile and gentle look, as exemplified in a figure conveying the idea of sympathy. Radically opposed to this in character would be a figure with rigid muscles and clenched fists, personifying revenge.

The face, however, is ordinarily regarded as the mind's mirror, and is less restrained by civilization and individual habit than the rest of the body.

In dumb persons, or uncivilized peoples with a limited vocabulary—or, to descend still lower in the scale of life, in brute creation—passion is usually indicated by the action of the entire body. Civilized

nations, with a flexible, complete language, show much less physical indication of the workings of the mind when undergoing powerful emotions. Action is supplanted by words; gesture is under more complete control—until, of course, the forces of nature show themselves on some sudden strong impulse, when force of habit and civilized restraint are thrown aside.

Each of the features plays its important part in expression, though it has been truthfully said that, if the rest of the face were covered, the eye with its brow would go far in expressing all the softer emotions of human nature; it addresses to us in intelligible language sentiments of love, sympathy, pity, or joy; while, in the more fierce or stormy passions which agitate man's mind the mouth and nose are called into action and contribute their full share to giving expression to these passions.

In laughter, the cheeks are raised in such a manner as to nearly close the eyes, which sparkle noticeably—the eyelid corners being turned up and the nose wrinkled; the mouth describes an upward arc.

Sorrow is allied, in this connection, with melancholy, pity, and dejection. This emotion is generally expressed by a forward inclination of the head and a

relaxation of the facial muscles. The corners of the eyebrows are raised toward the center of the forehead. Drooping eyelids and upraised pupils are also shown, and the corners of the mouth are drawn downward.

Joy is indicated by slightly parted lips, bright eyes, and an upward tendency to the corners of the mouth. Content and cheerfulness cause somewhat the same characteristics of facial expression.

Anger, revenge, rage, and hatred may be classed together and affect the countenance in a similar manner—the head being raised quite sharply, the eyes glaring fiercely, eyebrows contracted, lips pressed tightly together, and the facial muscles rigid, with the veins of the forehead swollen.

Pain, despair, and anguish are indicated by contracted eyebrows, wrinkled forehead, slightly parted lips, and a downward turn to the corners of the mouth.

Astonishment, horror, and terror cause the eyes to open wide and to look at the object causing the emotion. As a rule, the white of the eye shows above the pupil; and opened mouth, wrinkled forehead, raised eyebrows, and hair on end are also characteristic.

Derision or contempt is expressed by raising the head and turning it somewhat from the object which excites the emotion. Half-closed eyes with lowered pupils, lips raised at the corners, and wrinkled nose are also customary.

PERSPECTIVE AND FORESHORTENING

THE perspective of a picture is that quality in it which creates a semblance of distance.

An artist recognizes two kinds of perspective: linear and aërial.

By linear perspective is meant the effect of distance which is created by lines running away from the eye, and converging at a particular point.

In order to make clear the exact manner in which lines running away from the eye slant at a definite angle, the reader may imagine himself on a flat prairie or plain. In whatever direction he looks he will see the horizon. It is at the horizon that the earth and sky seem to meet, and it will be found that this line is always at the height of the eye of the observer; if he reclines on the ground, the horizon sinks to the level of his eye; if he climbs to the top of a tall pole, the horizon will again seem to be exactly opposite his eye.

The point on the horizon to which one is looking

is called the vanishing point. All lines which run away from the eye in a scene converge to their vanishing points. If, therefore, a railroad track ran entirely across the imaginary plain or prairie spoken

(*Brooklyn Eagle.*)

EXAMPLE OF LINEAR PERSPECTIVE.

of above, and the spectator stood in the middle of this track and looked up or down it in either direction, the rails would apparently rise, to meet the horizon

in the distance, and would seem to gradually near each other until they met at the vanishing point.

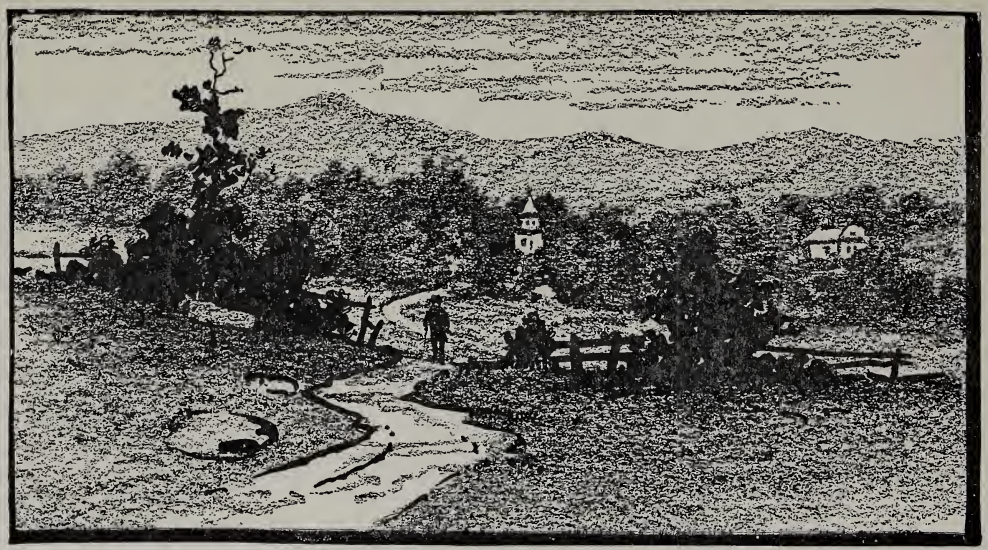
A row of telegraph poles, at either side of this track, would show their attached wires in gradual depression and convergence until they too met at the vanishing point on the horizon. The poles would seem to be increasingly near to each other, in proportion to their distance from the eyes.

Several tracks, with attendant telegraph wires and poles, crossing this plain or prairie at various angles, would—if in front of the eye and running away from it—converge, in like manner, to their own particular vanishing points.

The foregoing paragraphs explain briefly the general principles of linear perspective, which apply to thousands of objects of familiar daily use. Chairs, tables, and other articles of household furniture, continually depicted by the artist, must be drawn to conform to these principles.

A rule, which never varies, is that perpendicular lines always remain so, at whatever distance from the eye.

Aërial perspective is that quality of color, or tone, which, added to linear perspective, still further increases the effect of gradual distance in a pictorial



AËRIAL PERSPECTIVE IS SHOWN IN THIS DRAWING BY DIMINISHING COLOR VALUES IN THE FOREGROUND, MIDDLE AND FAR DISTANCE.

representation. Even though a scene were drawn in the most correct linear perspective, overemphasized tones and colors in distant objects would mean a loss of realism. Objects at a considerable distance from

FORESHORTENING IS SHOWN IN THE TIGER'S BODY.

the eye are seen through more atmosphere than those near the eye and, for this reason, are dimmer in tone—less full of color.

Very light objects become slightly darker in appearance as they near the horizon, while very dark objects appear lighter under a like condition. In

short, the general tendency of distance is to pull everything nearer together in tone, to form a gray of even depth in all objects alike.

Foreshortening is what may be termed the perspective of human figures or animals.

A man lying at full length, on a level with the eye, and viewed from a point just at the top of his head, would be foreshortened, or in perspective, and would present to the draughtsman not only the problem of correct anatomical proportions, but of these proportions as affected by the laws of perspective.

COLOR

OWING to the facility with which a modern printing press can print several colors at one running, cartoons and comic pictures are frequently published in colors. As these colors must be originated by the artist, a short explanation of the principles of coloring is given here.

The color-sense is radically different in different people, according to their temperament and physical peculiarities.

From the standpoint of the artist there are three primary colors: red, yellow, and blue. Scientifically this proportion will not hold, but an artist does not work with rays of light but with pigments, and the simplest form to which pigments can be reduced is the pure blue of ultramarine, the pure red of geranium, lake, or carmine, and the pure yellow of gamboge or chrome.

Cartoonists use water colors for tinting their drawings when the introduction of color is necessary.

Tube colors are the most practical for this purpose. Water colors are also put up in small square porcelain pans; such colors, being semi-dry, do not work so readily as the moist tube colors.

Secondary colors are those produced by blending any two primaries.

A combination of blue and red produces purple; yellow and red produce orange; yellow and blue produce green.

Two secondary colors combined form what is termed a tertiary color. For instance: purple and orange produce russet; green and purple produce olive, orange, and green citrine.

These three tertiary colors are simply tones of gray tending toward red, yellow, or blue, according to their composition.

Light and shade are not separate from color, but, owing to the manner in which a caricaturist colors the black-and-white proofs of his drawings, he must so consider them.

An object may be all of the same local color, yet, when strongly lighted, present to the eye color notes radically different in the shadows and lighted portions.

Sunlight casts bluish or purplish shadows, though

it is only within recent years that art has taken cognizance of this fact. The impressionists may claim the credit of having made the first correct analysis of the manner in which the color sense is affected by cast shadows seen in a sunlit scene.

Objects take the color of their surroundings, to a great extent. Thus, a dress of a definite shade of pink would appear entirely different under leaden and blue skies, and would take on still another color phase indoors, where the light is not so diffused. These subtle variations become still more marked when the thing which affects the local color of an object is so bright, or so near, as to cast a tinted reflection upon it.

The surest guide for producing good color in a pictorial representation is nature, and the ready-made receipts to be found in so many pseudo-artistic publications and popular text-books on art may well be looked at askance; for, as will be seen by a careful reading of the preceding part of this chapter, color does not look alike to any two persons, and all objects differ in color according to their surroundings.

These subtleties of color observation may hardly be noted by the comic artist in his work, but a knowledge of what real color is, based on serious nature

study, will surely improve the color work of an artist, no matter how conventional or simplified his coloring may be.

The student of nature soon becomes aware that flesh tones, foliage colors, etc., are not arbitrary, unvarying masses of one tint, becoming light or dark according to the planes. There are delicate nuances —continually changing subtle harmonies—that the trained eye takes the keenest pleasure in observing. To speak, therefore, of "flesh color" or "leaf color," or to give receipts for producing such colors, betrays a hopeless ignorance of the elements of the subject.

To memorize the color effects of the usual varieties of hair, eyes, and flesh will be found useful by one who intends to work without the aid of a model. Mental notes of the local color of all sorts of objects and effects should be stored in the mind, for future reference.

It will be found that harmony of color can always be obtained by a liberal use of yellow, which is sunlight color. It is usual to speak of inharmonious colors as being "cold"; the coldness, of course, being the result of too little yellow. A color arrangement, in which an undue effort has been made to obtain

harmony, is apt to affect the eye as oversweetened food affects the palate. A slight accent note, of a discordant color, here and there, is the necessary corrective for this—the contrast which makes the delicate harmonies more inviting.

TECHNIQUE

WHILE beginners attach an undue importance to technique, it is probably true that the average art school devotes too little attention to this vital subject.

It would seem to admit of no argument that a workman should become acquainted with his tools. A carpenter must know how to hold a nail in one hand and a hammer in the other before he attempts to use nails to join separate pieces of wood. Arguing thus, why should an artist fail to learn, first of all, how to hold the tools he works with in relation to the surface on which he works, and how to propel these tools in order to achieve any desired result?

Broadly speaking, technique may be divided into two classes: painting (or working in solid tones) and drawing with the point (or working in line).

As a rule it is customary for the beginner to work in tones, or masses, because they are approximately nearer to what he sees than a line effect would be.

The mediums generally used for working in solid tones are oil color, water color, pastel, and charcoal. The mediums best adopted for line drawing are pen-and-ink, pencil, crayon, and charcoal.

While the caricaturist usually works with the point (thus producing line effects) it is wise to have a preparatory technical training in the use of masses of solid grays, blacks, and whites.

It should be remembered that sets of lines are used merely as arbitrary representations of tones, and that each line, thus used, is but a unit of a tone.

The direction in which lines (as units of tone) should be drawn is often a very puzzling problem to the tyro. A little thought will soon prove that to let the lines run in the longest possible direction is the quickest and most practical way to attain a desired effect. For instance, in attempting to represent a telegraph pole in one flat tone of gray, it would require a great number of strokes and much effort to represent this gray by horizontal lines; perpendicular lines, however, would enable the draughtsman to command this subject with a few long strokes. A trained workman always gets results with the fewest motions; this applies to art as well as to any other craft. Unnecessary work is particularly objection-

able in a cartoon, because a joke should never be told in a labored way.

To gain a practical knowledge of the possibilities of line, it is perhaps wiser to practice, at first, with an ordinary writing pen. A stub pen, of course, should not be used.

It is not a bad idea to use black draughtsman's ink at the outset, because it works so differently from writing ink. Many beginners complain that the average drawing ink is too thick—that it does not flow with enough readiness. This is a mistaken notion; the drawing ink should always be used as it comes from the bottle, and never diluted with water. Thorough acquaintance with this medium will prove the necessity of having it rather denser in volume than is customary with writing fluids. Many black drawing inks are pure carbon, held in suspension, and the last quarter of the bottle often carries considerable sediment. This fault may be readily overcome by adding a few drops of liquid ammonia.

Higgins' American drawing inks (waterproof and non-waterproof) are universally used and liked by pen draughtsmen. The black inks manufactured for artists' use by the Carter Ink Co., F. Weber & Co., Bourgeoise Frères, and Winsor & Newton are also in

favor. Each of these makes has its individual peculiarities; some flow rather freely and lie very flat, while others flow slowly and pile up somewhat in the heavy masses. Which brand shall be used exclusively depends entirely upon the personal taste of the artist, and an intelligent choice can only be made after repeated experiment.

After reasonable acquaintance with the properties of drawing ink, used on a writing pen, practice on a draughting may be undertaken.

Draughting pens vary even more than draughting inks, and here, again, individual taste must play a large part in the final selection of a permanent tool. A Gillott's 290 pen makes a very fine hair stroke, and by sufficient pressure on a properly loaded point can also be made to yield a fat, rich black line. For this reason, this tool has a great vogue with all classes of pen-draughtsmen. Its elasticity is probably as great as that of any drawing pen in common use. Gillott's Nos. 303 and 170 are less elastic and better adapted to the hand of an artist whose inclination is to bear heavily on the surface upon which he is working. Perry's 601 pens are made in England. They are rather difficult to obtain in this country, but are worth searching for; artists who have become acquainted

GENERAL LORD K–TCH–N–R (*to Mr. John Bull*)—"IF YOU WANT THIS BUSINESS QUICKLY FINISHED YOU MUST GIVE ME MORE HORSES AND MORE MEN TO RIDE THEM."

(*Punch*, 1901.)

A DRAWING IN SLOW LINES.

with their merits usually accord them an honored place among their working utensils. Blanzy-Poure crowquills are very finely wrought pens, mounted on a cylindrical base of like material, and attached to thin wooden handles. They find high favor with those who prefer to work on a minute scale. Many newspaper artists, cartoonists particularly, like Esterbrook's 048 Lady Falcon Pens. These (being made to write with) are quite stiff and unyielding in comparison with draughting pens, but, when properly handled, give a coarse, clear line particularly adapted for reproduction by the photo-engraving process and for clear printing on coarse newspaper stock.

Next in importance to correct drawing, and proper rendition of tone, is the quality of line in a pen-drawing. A drawing may be produced by a series of long or short lines, slowly drawn; or by a series of long lines, rapidly drawn; or by combining slow and rapid lines.

Lines drawn slowly may be made to conform to any given contour without lifting the point which produces them from the paper. Outlines drawn with a rapid stroke, however, necessitate lifting the point from the paper at every sharp angle. The different quality of these two sorts of lines should be

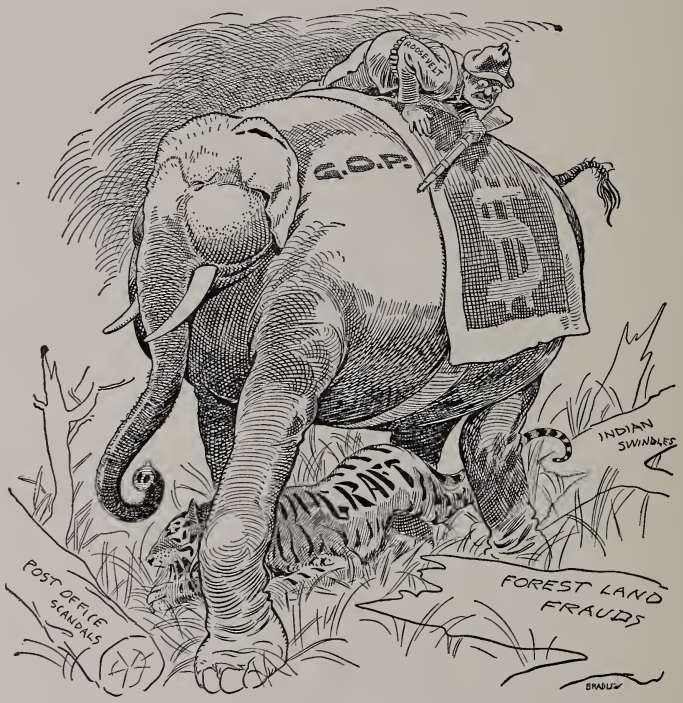
carefully studied in the reproduced (or, if possible, original) work of good pen artists.

(*New York Journal and American.*)

DRAWING SHOWING HOOKED AND ZIGZAG LINES.

In laying a tone of gray, composed of rapidly drawn lines, it will be found that the more quickly

the strokes are made the greater will be the tendency of the lines to hook at their ends; and, as the speed



IT'S HARD LUCK FOR A GOOD SHOT TO FIND HIMSELF ON A FAT ELEPHANT.

(*Chicago News.*)

CROSS-HATCHED LINES.

is still further increased, the lines will gradually merge into each other, forming a continuous line of up and down strokes giving a zigzag effect. The

diagram herewith shows rapid lines merging into hooked lines, and thence into a zigzag effect.

Of course, slow lines never have hooked ends, neither do they run into a zigzag effect.

Cross-hatched lines are sets of lines running at right angles over other sets of the same width and at the same distance apart. Cross-hatched effects have, in the past, been used to excess by many well-known cartoonists; but the modern tendency is in the direction of simpler treatment, cross-hatching being relegated as it should be to backgrounds or such parts of the picture as must be disentangled from their surrounding parts by a different technical treatment. Three objects, side by side, of three vivid, distinct colors might—when reduced to grays—appear of the same color. In such a case cross-hatching would be of obvious value, for, by its means, two grays of exactly similar tone might be made to show different color quality.

Cross-hatched lines are also useful to represent differences in texture. Iron, wood, cloth, and various other textures would have a tendency to look entirely alike, when reduced to lines, if the draughtsman had at his command but one set of strokes.

Double or twin strokes are often used in masses, to

gain variety of color or texture; in fact, a special pen has been invented for this purpose, although its use cannot be strongly advised, because lines drawn with it have a rather mechanical effect.

Pen-draughtsmen often use stippling, or pen dots, to give variety of technical effect, or to finish an entire picture in detail. Cartoonists, as a rule, merely use stippling as an occasional effect in some special case.

Somewhat the same effect as stippling can be obtained by the use of lithographic or grease crayon on a grained surface, if the crayon strokes are not put on in lines but as a mass.

Somewhat allied to the stipple effects is spatter-work. A spatter tone may be applied to any part of a picture by cutting a stencil of the desired shape of the tone; preferably from rather stiff cardboard. This cardboard stencil may be pinned, or held by weights, in its proper place on the drawing, and the spatter applied by a tooth-brush dipped in ink, which can be spattered on the drawing by dragging a pen-knife blade sharply over the hairs of the brush.

Stipple, spatter, and various other gray effects, including ruled-line grays, may be introduced in a drawing by means of a mechanical device invented by Mr. Benjamin Day. This is commonly called the

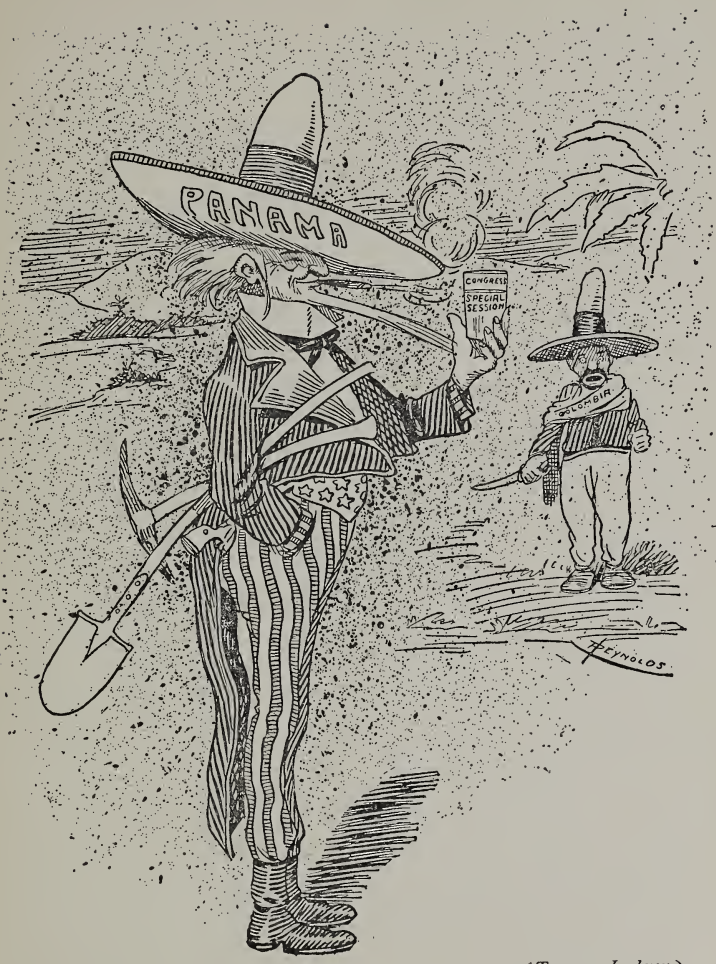
(*Kladderadatsch, Berlin.*)

A good example of German caricature.

STIPPLING EFFECT.

Ben Day Machine, and most large newspapers and engraving plants have at least one of them for the use of their artists. These machines are leased, not sold, and are quite expensive.

Ross's stipple papers (or scratch boards) will yield effects very similar to the Ben Day machine and cost comparatively little. These surfaces all have a base of cardboard heavily coated with chalk and are of three sorts: embossed, printed, and embossed and printed. The embossed sorts are made in stippled or grained patterns and when drawn on with grease crayon give beautiful effects. Owing to the heavy coating of chalk, high lights can be readily scraped into the grays with a sharp penknife. The printed Ross papers come in tones of gray, composed of lines, crossed lines, etc. On the plain printed surfaces pen-and-ink, brush blacks, and scraped-away white effects are possible, but grease crayon cannot be used, as this surface has no tooth, or grain, for the crayon to catch. The embossed printed Ross papers will give all the effects of the plain printed papers and in addition may be used as a surface for grease crayon. Scratch effects have not, thus far, been very extensively used by American comic artists, but in Europe they are held in high favor.



(*Tacoma Ledger.*)

AN EXAMPLE OF SPATTER WORK.

It should be explained that grease crayon comes in three qualities: hard, medium, and soft. For caricaturists' use it is preferable to black chalk (conté crayon) because it will not rub from any surface to which it is attached. After leaving an artist's hands, drawings are often subject to rough handling, and fugitive mediums like chalk are therefore undesirable.

In some of the smaller cities daily papers find it impracticable, or too expensive, to use the photo-engraving process for reproducing cartoons or other drawings made with the pen. What are called chalk plates are, therefore, resorted to, and while this process does not yield the brilliant clear results of a zinc etching (or line engraving, as it is usually called), it produces sufficiently good work to satisfy the demands of the less important daily papers.

A chalk plate is a thin piece of sheet steel, with a blackened surface, on which has been deposited a coating of chalk about one-thirty-second of an inch thick. The picture is first lightly indicated upon the surface of this chalk by a tool, with a hooked point made especially for chalk-plate work. The finished drawing is made by using precisely the same technique as for a pen-drawing, and by scraping the lines through the chalk to the black surface of the steel

(*New York Herald*).

MECHANICAL GRAY TONE (BEN DAY PROCESS).

plate. In order to see the design the artist must, as he proceeds, continually blow away the chalk dust caused by cutting through the coating. Flat tones of black may be obtained by the use of a penknife. After a drawing has been carried out in this manner, a printing plate can be made from it by pouring type mètal into the die composed of the chalk and steel. The resulting plate must then be mounted on a piece of wood to make it type-high; it is then ready for the printer. The artist seldom carries the process beyond scraping the design on the chalk plate, the stereotyping is therefore not a necessary thing for him to learn. Chalk plates, and tools for working on them, may be obtained from Carl Schraubstadter, St. Louis, Mo. They are quite inexpensive, and if it is the intention of the student to work on a newspaper outside of the large cities, he should familiarize himself with them.

Many surfaces are used by cartoonists to draw upon, Bristol-board probably being the most in favor. In buying Bristol-board, care should be taken to select a board composed entirely of paper stock. Bristol-boards are on the market which are heavily coated with chalk. With the exception of the Ross papers, these chalk-coated surfaces are not desirable to draw

THE HOBGOBLIN WILL GET HIM IF HE DON'T WATCH OUT.

(*Metropolis, Jacksonville, Fla.*)

A CHALK-PLATE DRAWING.

on with the pen, as the pen point digs up the surface and the ink flows in an irregular manner, entirely refusing to obey the draughtsman.

Steinbach and smooth Strathmore papers are excellent surfaces for pen-drawings, having rather more tooth, or grain, than Bristol-board. These two kinds of paper are particularly useful when the introduction of grease effects is desired, Bristol-board being so slippery that it is impossible to work on it with crayon of any sort.

Though cartoons are seldom made in water or oil color, a knowledge of how to handle the brush is desirable to the aspiring cartoonist, because, in these days of color printing, pen-drawing proofs must frequently be finished in water colors as guides for the engraver of the color plates.

In order to lay a perfectly even tone of water color, the drawing to be colored should be attached to a drawing board, and tipped at a rather decided angle. The brush should be loaded as heavily as possible with color, in which there is plenty of water. The spaces to be colored should be covered from the top downward, allowing gravity to pull the color toward the worker and to smooth out irregularities automatically. The painted surface should not be touched

while wet. A water-color tablet is a practical utensil on which to mix color. At its side should be placed a good-sized bowl filled with clear water, and an absorbent rag upon which to dry the brush.

Red or black sable brushes, round or flat, are usually considered the best for water color. A medium-sized brush is the best for general work, and is usually all that will be found necessary to color cartoons or comic pictures.

COMPOSITION

THE arrangement of the masses, lines, and tones (or colors) in a picture to form a pleasing harmonious whole is what is called composition.

The rules of composition apply to serious and comic art alike. No matter what the ultimate intention of the student, exhaustive study of the arrangement of masterpieces of art cannot fail to lead toward better picture-making.

A restful arrangement is one that the eye can grasp readily. A picture that is difficult to take in at a glance is, therefore, unrestful, and does not please the eye or brain. A simple still-life study of a dozen apples (we will say) can show in arrangement either a knowledge of massing or a lack of it. If these twelve apples were placed in a straight line along the base of a wall, at a distance of about a foot apart, they would be distinctly unpleasing to the eye. They would be unrestful because difficult to see at a glance. In order to arrange them in a more restful manner it

would merely be necessary to push them closer together—to place them side by side. Then it would

THE BIG THIEF CAN'T BE REACHED.

(*Judge.*)

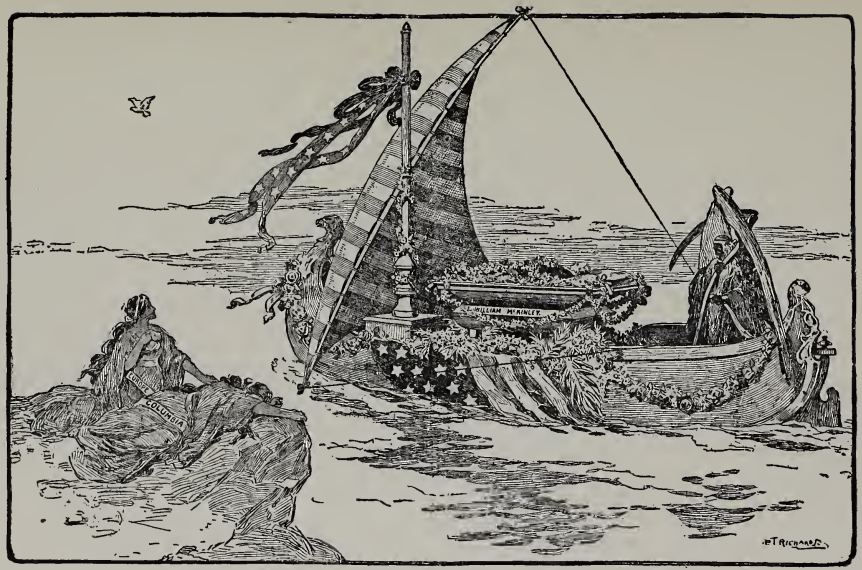
A GOOD EXAMPLE OF PYRAMID COMPOSITION.

be seen that, while they could be seen more easily, they would not be pictorially interesting. To pile them roughly in pyramidical form would be a dis-

tinct step in the direction of beauty, because the heaviness of the base of the mass would give a sense of security, or restfulness.

It will be found, by studying standard sculptures and paintings of the past and present, that the pyramid idea is always carried out in the massing of form. This rule applies to figures, animals, or still life, and it is imperatively necessary that it should be firmly fixed in the mind of every artistic worker who combines objects to form a pictorial effect.

Sometimes there are several groups, or masses, in a picture, all of which must be arranged in pyramidical fashion. A question now arises as to the placing of each of these groups, for if too much to the left or the right, a sense of one-sidedness would be the result. If disposed too evenly, within the boundaries of the picture, monotony would obtain. The best way to solve the difficulty is to keep in mind a steelyard, imagining that the masses bear the same relation in weight as they do in size. It will thus be a comparatively easy matter to shift them about until they balance perfectly on the pivot of the imaginary steelyard. When this balance has been obtained, it will be found that the placing of the masses pleases the eye.



THE PASSING OF McKINLEY.

(*New York Herald.*)

BALANCE OF MASSES OF FORM IS EXCELLENTLY SHOWN HERE.

APPLIED CARICATURE

A CARICATURE is a pictorial representation in which the beauties are concealed and the peculiarities or defects exaggerated to make the person or thing ridiculous, while a general likeness is retained.

A cartoon is a picture (either a caricature or a symbolical composition) designed to advocate or attack some political or other idea of present interest or some prominent person. It may or may not be a caricature. Many well-known paintings are virtually cartoons. G. F. Watts' "Love and Death" and other great masterpieces are examples of this. But the usually accepted idea of a cartoon is the pictorial compositions we see in our daily papers caricaturing some prominent person or idea.

Although caricature may be applied to all objects, the human face and figure are the most susceptible to treatment, the most interesting and convenient to study; and he who masters the difficulties of facial expression and the action of the human figure will

find other objects comparatively easy. The multitudes who travel on the streets, cars, and ferries furnish any amount of material for reference and study in this particular field. During leisure moments no more fruitful theme offers itself to the artist for enjoyment or benefit.

An accurate pictorial representation of any person or object is a portrait. Of course, when the word portrait is commonly used it refers to a representation of a person; but, broadly speaking, the statement which commences this paragraph is correct. On the other hand, to exaggerate a portrait is to produce a caricature.

In addition to exaggerating certain facts, good caricaturists omit much. Therefore, a caricaturist's first step is to determine what peculiarities are predominant in the person or object he is attempting to ridicule, and in what way these can be exaggerated to produce the most humorous effect. A practical caricaturist knows by experience just what to do the minute he looks at an object he intends to draw in a humorous way; and while definite rules cannot always be laid down, it is safe to say that, in case of some well-known character, for instance, a heavy percentage of comic artists working independent of

each other would seize upon the same salient characteristics as a butt for their humor.

The beginner should never attempt to produce a caricature of a head until he has made an absolutely accurate likeness as a standard of comparison.

A fertile field for the imagination of the caricaturist, and one which has in the past been explored to good advantage, is the combination of a man's characteristics, mental or physical, with those of an animal which he seems to typify; thus, Richard Croker has been repeatedly represented as a tiger. Then, too, the human figure can be made to suggest other objects in an effective way. Thomas Nast, the great caricaturist of the past generation, represented Tweed as a human bag of money. Some faces, particularly those of beautiful women, are difficult, almost impossible, to caricature.

A commonly used device in a case of this kind is to reduce the size of the body and to bring into prominence by exaggeration any individual peculiarity of dress or manners which may be characteristic of the subject.

Many caricaturists use this device of a small body for the sake of bringing the head (the most interesting part of the figure) into greater prominence, so that its

expression and character will tell the story very clearly and directly.

The exaggeration of the size of heads is not the only device of this kind at the command of a comic artist; hands, feet, legs, or other parts of the anatomy can also be distorted with ridiculous effect.

A good example of this sort of work may be found in the extremely clever drawings Mr. Howarth contributes to the New York *American*.

In music, it is said that the most beautiful harmonies are composed of notes on the verge of discord. In a picture, it is true that the most beautiful harmonies of line are those that are nearly monotonous. The attempt to get variety of line by arranging objects, containing long sweeps of line, in violently opposed directions is a common fault.

As a study in the arrangement of lines, a number of long, straight-stemmed flowers of any kind may be arranged upon a table. If all the stems are held in the hands naturally, as one would hold a bouquet, and this bunch is thrown naturally on a table, it will be seen that—while most of the stems run in the same direction—there are many subtle, interesting variations of line, much more pleasing than any violently opposed angles could ever be. This arrangement

however, will be found lacking, because all of the lines in it tend in the same direction. This set of

(*Portland Oregonian.*)

AN ARRANGEMENT IN OPPOSING MASSES OF LINES

lines must, in order to form a good composition, be broken with one or more sets of lines running in an

THE HOME-COMING OF ROOSEVELT.

(*Boston Post.*)

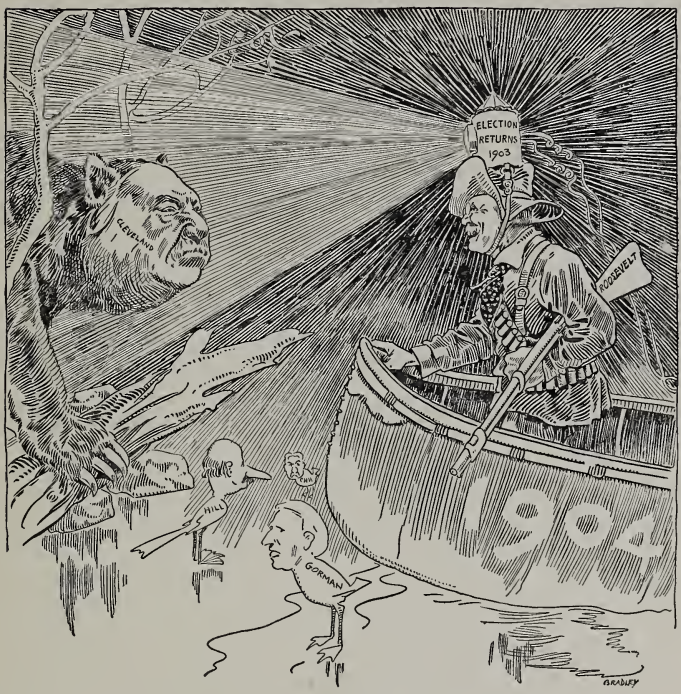
GOOD COLOR COMPOSITION.

opposing direction. These opposing sets of lines should—like the stems of the flowers—show subtle variations of inclination. A vase, for instance, quite upright in form, and with long lines that slope gently inward and downward, would form an object exactly adapted to complete the picture in a pleasing manner.

The arrangement of spots, groups, or masses of tone, or color, is what is called color composition. The brightest or lightest spot of tone, or color, should be in such a place in the picture as will focus the eye of the spectator at the greatest point of interest. An extremely dark or light spot, standing alone in a picture—otherwise low in tone—would have a very unrestful effect. As an artist might express it, "it would burn a hole in the picture." It is, therefore, necessary to repeat this focal, or accent spot or tone of color in other and carefully arranged places in the picture. Take, as an example, a figure of a girl in an extremely light dress, against a light background, and with jet-black hair. If the black of the hair were not repeated (perhaps in the shape of black gloves, fan, belt, or a dog at her feet), it would dominate the whole picture and form a disturbing element.

Pictures showing figures, animals, or objects appearing abruptly from the sides, top, or bottom are

termed truncated compositions. This sort of arrangement is extremely valuable in special cases,



BEAR!

(*Chicago News.*)

TRUNCATED COMPOSITION.

where it is necessary to introduce very large heads in the foreground, or where some effect is desired which could not well be obtained by more conven-

tional arrangement. Alma-Tadema, R. A., is a master of truncated composition, and reproductions of his work should be carefully studied in order to gain a clear idea of this beautiful and sometimes indispensable method of composing a picture.

Having thoroughly reasoned out the arrangement and balance of the masses, the next problem which presents itself is the arrangement of the floor or ground space. Figures in action must always have a reasonable space behind them to show from whence they came, and a reasonable space in front of them to allow further action in that direction. Single figures or groups, together with all accessories, must be so disposed on the ground plan that they will not impinge upon one another. The middle distance, foreground, and background must all have their clearly allotted space. If these rules are not conscientiously adhered to, the placing of the objects will not appear reasonable when viewed from the front. In short, to obtain a convincing result, the picture must have "a place for everything, and everything in its place."

In the preceding paragraphs, composition has been alluded to in an entirely pictorial sense. It should be understood, however, that a painting or drawing —though beyond criticism on its æsthetic side—

might have no meaning whatever in a literary sense; that is, it might convey no message—no idea—to the minds of those who looked at it. In a cartoon this would be a vital fault. The literary part of a cartoon—the story of it—should be the solid foundation upon which the æsthetic structure is built. It is a favorite axiom, in certain modern schools of art, that "subject is of no moment." Whistler, who did so much to overthrow many accepted theories, is said to have been the father of this phrase; whether he was or not, it so exactly represents his viewpoint that it might easily have come from his lips. It need hardly be explained that the comic artist's creed is violently opposed to this dictum. A cartoon, or a comic picture of any kind, without a story to it, is like a riddle without an answer—an incomplete thing with little value as a work of art, and of no use as a laugh-provoker.

A knowledge of modern dress in all its subtle variations, and an intimate acquaintance with the costumes of the past, are essential requirements of the modern worker in black-and-white. Costumes often radically affect the posing and grouping of a picture; for it is obvious that a mass of women garbed in the hoop-skirt costumes of the sixties would hardly take the

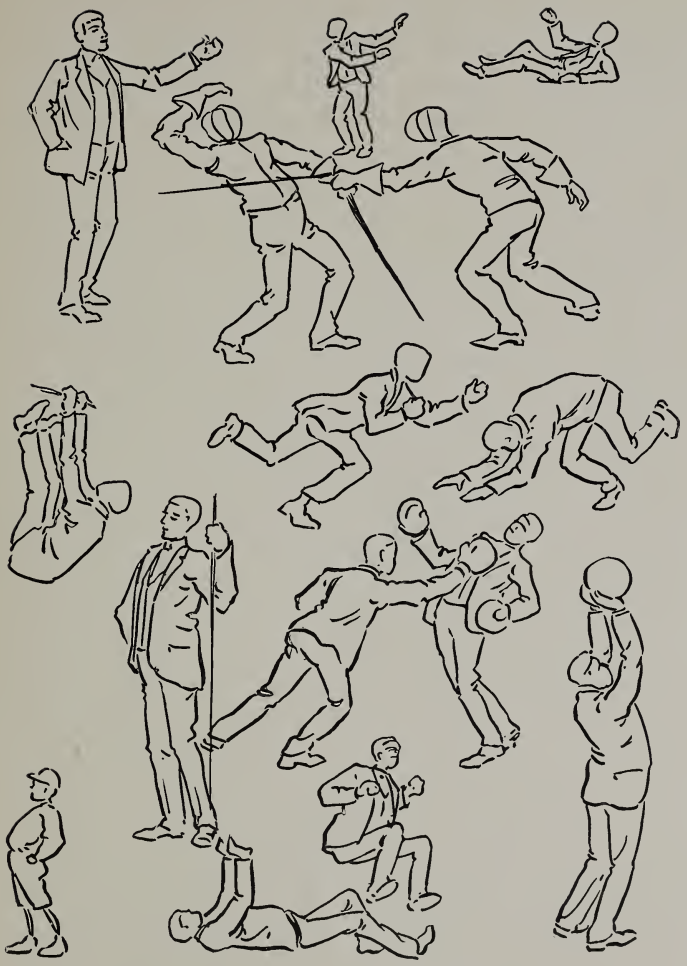
grouping of a similar number of Hans Makart's nymphs clothed in flowing draperies.

Posing a model is no mean art. The best-posed model is, as a rule, the unposed one. A man, woman, or child will unconsciously assume countless beautiful or comic characteristic poses which no artist could hope to invent.

Figures in violent action should be sketched in such a way as to show the action in its most explanatory phase. It would hardly convey the idea of jumping to show the figure of a man just about to alight on his feet; to convey the idea properly he must be drawn in mid-air, with his arms and legs doubled, and the action of jumping must be clearly indicated.

The comic devices used by caricaturists and cartoonists, to give point and humor to their creations, are many. One of the most common at present—a balloon issuing from the mouth of a character with a caption therein—is a revival of a custom which had become obsolete. Nast's explanatory devices were introduced in the shape of placards, for the most part, and, toward the end of his career, these placards dominated his pictures to such extent that they often greatly minimized their effect.

All devices that make for humor should be used to



FIGURES SHOWING ACTION IN ITS MOST EXPLANATORY PHASES.

the fullest extent by the comic artist, but when they infringe on the pictorial qualities of the work, by overbalancing them, it will always be found that there is a loss of humor.

A sense of humor is an essential qualification for the cartoonist or caricaturist. The ability to originate humor is of course inborn; but it can be cultivated, and where a spark exists a flame can be coaxed. Added to the sense of humor, the cartoonist should have a general idea of the political situation throughout the countries of the world. He should also be reasonably familiar with what is happening in society and financial circles. A knowledge of history, mythology, and the Bible will not come amiss, but, most of all, he must have what is termed "a nose for news" and the ability to rapidly convert important news-topics into crisp, logical, convincing pictorial sermons. The mere ability to draw an ill-proportioned face does not constitute a good comic artist, or even touch the outskirts of good cartooning. A well-known cartoonist has aptly said that "a case parallel with the profession of a cartoonist would be a man who could turn a somersault on a bare-backed horse, play a cornet, write heavy editorials, and blow glass." It is obvious that such a combination of talents is not

commonly found, although many men have one or two, or even three, of these accomplishments. Each accessory of a properly conceived cartoon should

AS TO THE MAYORALTY.

Why not form a ring and let Jerome and Parkhurst fight it out?

THE "BALLOON" DEVICE FOR EXPLANATORY CAPTIONS IS SHOWN HERE.

bring out its chief point, and anything added beyond this is an element of weakness. The picture should convey one idea strongly, and at the first glance.

The newspaper worker soon learns by severe editorial criticism (if his natural tact does not point it

out to him) that a newspaper is—first of all—a business proposition, and that nothing in his cartoon must offend its readers or advertisers in any way. A cartoon which causes a paper to lose money is not a good piece of work from a publisher's standpoint, be it ever so high in artistic merit, or clever in its humorous conception.

The clientèle of each paper is in most cases among definite strata of society. No race of people, no religious denominations (obvious frauds excepted) must be lampooned. Of course, one may poke all the fun he wishes at Uncle Sam, because he is synonymous with the public—too indefinite a mass to take offense at anything a mere funny man may draw or write.

Of course, nicety of treatment need not be accorded to the English, Germans, Chinese, Russians, or any other race of people who have not left their native shores for this land of the free. Such people, as a rule, are not purchasers of the paper on which the artist is employed, and their personal feelings can make no possible difference to his publisher's income.

For a considerable time after Mr. McKinley's death it was considered in extremely bad taste to use the chief executive in a cartoon save in the most

dignified way; but of late the comic draughtsmen have shown a disposition to take their old-time liberties with the President. To those unacquainted with the methods employed by the daily papers, getting ideas for cartoons seems to be not the least part of the work; but the systematic way in which a trained man conducts his search for ideas takes away much of the element of chance and uncertainty, and often narrows down the available current news subjects to such a small number that it is not uncommon to find several cartoonists in one city treating the same subject on the same day.

Mr. W. A. Rogers, the New York *Herald's* brilliant cartoonist, says:

"In my work the question of timeliness comes next to being the main thing. I still cling to the belief that the quality of the work counts most. After all, we cartoonists are merely reporters with a drawing pen or brush instead of a pencil.

"We can't use typewriters, which is a handicap. But we must follow the news as closely as any editor. Our news sense—that much-abused term—must be as keen. And we have our exclusive features—our 'beats'—or we are beaten. Often a cartoonist must edit a page of political news into a narrow column

cut, or reduce a column of news into a single line. A chain, you know, is only as strong as its weakest link. Well, I can't afford to miss the news of a single day."

There are usually one or two prominent news items each day acceptable for treatment as cartoons. Sudden war, a runaway bank cashier, a bit of important election news, are examples of hundreds of happenings that furnish pertinent suggestions for satirical picture-editorials.

It will be seen from the above that, to succeed in this profession, the artist must be an inveterate—and, it may be added—a scientific reader of newspapers. An extremely clear idea of the *modus operandi* by which a cartoon finds its way from the mind of its inventor to the printed page is given in a clever article in the *Saturday Evening Post* by Mr. John T. McCutcheon, who says:

"With his list of cartoon suggestions the cartoonist goes to the editor and submits them for his editorial approval, or else, if he has discretionary powers, he selects himself the one that offers the greatest possibilities for a successful cartoon.

"To illustrate the sort of ideas he submits, I will mention a few that were suggested one day last spring. The piece of news that was 'featured' on

the first page was Senator Hoar's speech in the Senate, a remarkable oration in which the keynote was an appeal that the Philippines be given the same treatment by the United States that was being given to Cuba. This news was the germ of an idea that would represent Senator Hoar, with face beaming with grandmotherly benevolence, pointing to a perforated cardboard motto which he had just worked out in the style of the old-fashioned 'God Bless Our Home' mottoes. It was 'the Filipinos' Golden Rule,' and it said, 'Do unto Us as You Have Done unto Cuba.' Another big piece of news that was strongly featured that day was the report that a negro had been burned at the stake some place down in Texas. Using this as a text, a suggestion was submitted that showed a Filipino congratulating himself that the 'water-cure' had been introduced in his country instead of the 'fire-cure.' This suggestion was speedily discarded as being repugnant, for the reason that it was an effort to give a humorous turn to a condition that should not be handled humorously, if at all, in a cartoon.

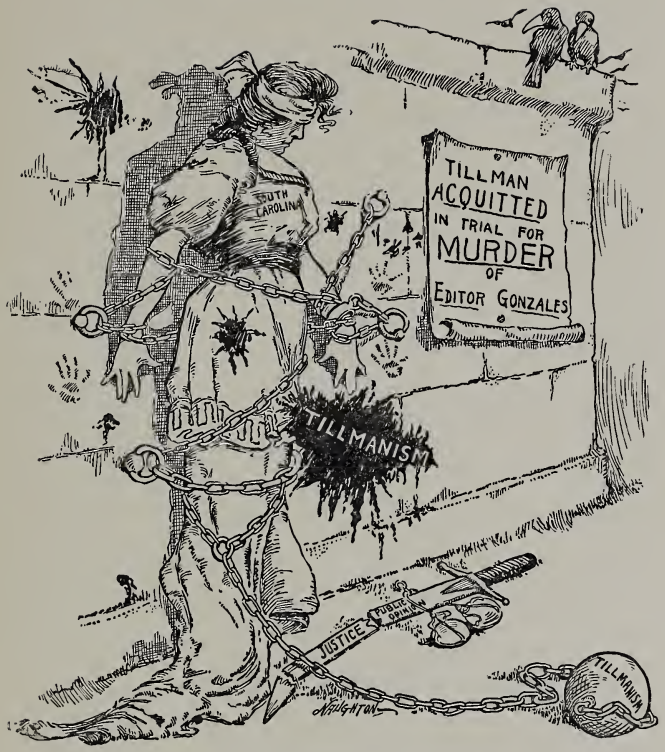
"The third idea was founded on the approach of commencement time, and this was selected because it had the quality of being good-natured, innocuous,

and also timely. The class of ideas to which this belongs might be considered as a sort of pictorial breakfast-food and is popular with the cartoonist, who feels that his mission has been fulfilled if he succeeds in bringing a bit of cheerfulness to someone's heart and thereby makes the beginning of a day sunnier. Its excuse lies in the belief that people prefer to be amused than to be reformed. The cartoons of this class never rock the foundations of nations, but they probably make the world a little more cheery as it rolls along."

All subjects are not susceptible of broadly humorous treatment. A frivolous comic cartoon on a subject of vital importance would, if printed at a crucial moment, be an unpardonable affront to every intelligent reader of the paper. Some subjects must be treated in a serious vein, even though there is satirical humor back of the idea.

Pictures illustrating jokes or humorous conversations, while belonging to the same family as cartoons, are conceived and carried out in a different manner. It is not their purpose to do much more than create a passing laugh, as a rule. Unlike many cartoons, they make no pretense of fulfilling any serious mission.

Someone has spoken of a political cartoon as a



THE DISGRACE OF SOUTH CAROLINA.
(*Minneapolis Tribune.*)

A NEWS CARTOON.

picture-editorial. This definition is peculiarly apt, conveying to the mind a great deal more than the term caricature.

It is within the memory of those still young that an editorial convincingly written had the power to change the trend of a political campaign, or to sway the masses, either for or against any question of public importance. The growing tendency to use cartoons, particularly in the daily press, brought into the field a sturdy rival to the old-time leaded editorials. Nowadays one pertinent picture can do more to help or injure a cause or person than any editorial. A cartoon can be sensed at a glance, its swift message is exactly in accord with the spirit of the age. The busy man on the way to his office can understand it in a few seconds, while a written editorial in the same paper remains unread. Editors have been prompt to notice these facts, and are quick to discover and reward artists who can supply material which has become of imperative need. It will thus be seen that something more than mere draughtsmanship is required in this profession. Technical accuracy, of course, counts for much, but the idea back of the picture is the thing.

MODERN MASTERS OF COMIC ART

A KNOWLEDGE of what the modern masters of comic art are producing is essential to one who would take his place among them.

It will not be possible, of course, in the limits of a chapter to go very deeply into this subject, but an idea can be gained of the trend of American Caricature and some outline of the life and characteristics of the men who are producing this work can be given. Preceding this generation of caricaturists, and largely influencing them, were three brilliant pioneers: Nast, Keppler, and Gillam.

Thomas Nast was born in Landau, Bavaria, and was the son of a musician in the Bavarian army. He came to New York when nine years of age and was educated in the public schools there. His first work for reproduction was done for Frank Leslie, by whom he was employed when but fifteen years old at the meager salary of four dollars a week. He sketched the Sayers-Heenan fight for the New York

Illustrated News, going to England for that purpose. Afterward he went to Italy and followed Garibaldi's army through its victorious campaign, contributing extremely clever war sketches to the illustrated press of New York, London, and Paris. During this period Garibaldi intrusted him, as his aid, with several important missions. Returning to the United States in 1861, a year later he formed a connection with the staff of Harper Brothers, remaining with them for twenty-four years. His salary at the close of his career with this firm was ten thousand dollars a year. In 1886 he found himself unable to agree with the political policy of *Harper's Weekly* and severed his connection with the periodical in which he had achieved a brilliant success. He introduced many features into his work which were at that time novel in the art of cartooning. Symbols which are the common property of the present-day cartoonist were invented by his fertile brain. Among them are Uncle Sam, the Tammany tiger, the Republican elephant, the Democratic jackass, the bloody shirt of anarchy, and the laboring man's cap and dinner pail. As a painter he has produced much work of historical value. From 1873 to 1888 he made a number of lecturing tours throughout the United States, accom-

ENGLISH CARTOONISTS AND CARICATURISTS
OF THE PAST AND PRESENT.

panying his witty and entertaining talks with offhand sketches with chalk and crayon on a large canvas. Later he published *Nast's Weekly* and contributed a number of pictures to the *Illustrated American*. During the Roosevelt administration he was appointed United States consul to Guaiaquil, where he died a short time after his arrival.

Joseph Keppler was born in Vienna in 1838. He was educated in the schools of his native city. His first published sketch was for a humorous Viennese journal. Then he traveled with a theatrical troupe for a time through Italy, coming to America in 1869, where he again connected himself with the theatrical profession, but soon decided to devote his entire energy to art. He founded an illustrated paper, but, upon the death of his partner, gave it up and went to work for Frank Leslie in New York City, where he formed the acquaintance of the late Adolph Schwarzmann, who, in 1876, commenced the publication of the German *Puck,* the forerunner of the *Puck* of to-day. The paper was published under the management of Keppler & Schwarzmann and prospered from the beginning. Keppler associated with him on the staff of the paper many comic artists and cartoonists whose names are everywhere known

THE PIONEERS OF AMERICAN CARICATURE.

to-day. His personal success as an artist was due in no small measure to his use of classical subjects as a basis for modern satirical hits.

Bernard Gillam was born in England and came to America when a small boy. After his schooling in Brooklyn he inclined toward law as a profession, but finally yielded to his artistic bent and began the study of art. He finally drifted into caricature. He was connected in an artistic capacity with *Harper's Weekly, Leslie's Weekly*, and *Puck* until in 1886, when, together with his father-in-law, James Arkell, he founded *Judge*. From the start he made it a factor in American journalism that contributed greatly to the success of the Republican party. His sympathies were, however, not held in restraint by any distinctive political faith. At the time of his death *Leslie's Weekly* in an editorial comment said:

"In the line of his profession, Mr. Gillam was in the truest sense a genius. His mind was phenomenally alert and his discernment wonderfully acute. Familiar with the best classic literature, a student of current thought and the trend of public affairs, with an analytical capacity which enabled him to fathom motives, his conception had a breadth and power which never attach to the mere mechanical cartoon,

SOME PROMINENT NEW YORK CARTOONISTS.

and which appealed alike to the educated and the less intelligent classes."

Technically he was a skilled draughtsman. He never indulged in distortion as a means of ridicule, but always produced his effects by careful composition and correct drawing.

Two or three things entitle Homer Davenport to consideration as one of the foremost cartoonists of to-day. Though he has temporarily given up cartooning for the lecture field, he is far from forgotten as an artist. He has done some remarkable work for the several papers in which his drawings have appeared. His dollar-marked Hanna and the Giant Trust figure (suggested by the statue of Samson in Venice) are inseparably connected with the political and financial events of the day. Davenport is an Oregonian by birth. In 1892 he worked on the San Francisco *Examiner*. In 1895 Mr. Hearst took him to New York, where he has since made his home.

He attacks social and political evils in his cartoons with a straightforwardness and directness that at times are positively brutal. His work, while not technically accurate as far as draughtsmanship is concerned, has all the force and strength of a well-written editorial.

In commenting on his work *Collier's* says:

"A popular cartoonist, who very effectively associated Mr. Hanna, some years ago, with what we call 'the dollar mark,' showed his softened heart at the end by a picture of the nation mourning over the Senator's final illness. The first cartoon was not unjust. It vividly put forth a fact, as it presumably expressed no personal greed on Mr. Hanna's part, but the free use of money which he made in politics. Yet the practical withdrawal, which it is understood the artist wished to make, was not unnatural; for the cruelty of criticism is felt by many a sensitive critic. Duty leads him to severity, and then humanity reminds him how often men act for what they think is right even when their acts seem to high-minded critics to be full of flagrant wrong. Tom Taylor has expressed brilliantly his repentance in a case where he was originally in error, but much of what he says might have applied, even had his convictions remained unchanged:

> "'You, whose smart pen backed up the pencil's laugh,
> Judging each step, as though the way were plain;
> Reckless, so it could point its paragraph,
> Of chief's perplexity, or people's pain!'

No statesman in our history has been more sensitive to hostile comment than Washington was. He suf-

fered intensely with each thrust from a press that was as frank in those days, although not as powerful, as it is at present. He also felt each censure as a bitter wrong, in which his spirit showed smaller than that of Lincoln, whose limitless charity covered not only reasonable difference of view, not only those who were unjust in ignorance, but those even whom prejudice and passion led to abuse him for his physical misfortunes. Criticism is necessary, whether it be of politicians, financiers, authors, painters, or any other persons who stand in a relation to the public, but there are times when criticism seems a very unwelcome and cruel trade to follow, as hard as that of the criminal-court judge, prosecuting attorney, or public executioner. Mr. Folk always makes it clear that his motive is the State's defense, and not the individual's punishment; similar distinction justifies the critic, and happily for him he can be as useful as often in praise as in denunciation."

C. G. Bush, by virtue of his long service, is regarded as the dean of present-day cartoonists. He was born in Boston in 1842. His father was United States Consul to Hong-Kong, and most of Bush's childhood was spent there. A course of art study in Boston and a trip to Europe in 1875, where he

studied under Bonnat, constitute his art training. A number of his early commissions were for story illustrations and were executed for Harper Brothers. His first cartoon was drawn in 1879 for the *Evening Telegram*. His services were immediately in demand for cartoons in the different New York papers. By his regular contributions to the New York *World*, he has earned a reputation as the best equipped and most gifted of American newspaper cartoonists. He has the faculty of eliminating all unnecessary detail and emphasizing his point by a few lines.

Charles Nelan is a native of Akron, Ohio. His artistic training was received in the National Academy of Design of New York. After finishing his studies he returned to Akron and began work on a local newspaper, afterwards connecting himself with the Cleveland *Prcss*. His cartoon of ex-Governor Foraker as a vulture brought him into marked prominence, being used as the subject of an address by the man at whom it was aimed. Gradually Mr. Nelan's work became known to the publishers of New York, and it was not long before he was employed regularly on the New York *Herald*, most of his work appearing in this paper during the Spanish-American War. Later he accepted a position on

the Philadelphia *North American,* and here occurred an incident in his career that attracted unusual attention. A series of cartoons appeared in the *North American* in which the Governor was represented as a parrot doing various amusing, not to say extremely undignified, things. These cartoons so incensed the candidate that, upon his election, he recommended in his inaugural address the introduction of a bill to limit the use of political cartoons. This was called the "Press libel law." Speaking of Mr. Nelan's cartoon which caused the bill to be introduced, the Governor said: "An ugly dwarf, representing the commonwealth, stands on a crude stool; the stool is subordinate to and placed alongside of a huge printing press with wheels as large as those of an ox-team, and all are so arranged as to give the idea that when the press starts the stool and the occupant will be thrown to the ground. Put into words, the cartoon asserts to the world that the press is above the law, and greater in strength than the government. In England a century ago the offender [Mr. Nelan] would have been drawn and quartered and his head stuck upon a pole without the gates." Mr. Nelan wrote the Governor a letter, in which he demanded a retraction, which was given in a public note. This is

WELL-KNOWN AMERICAN CARTOONISTS.

the first instance in the United States in which a political cartoon has been legislated against. Mr. Nelan is at present connected with the staff of the New York *Globe.*

In direct refutation of the quotation that "The value of the cartoon of to-day seems to be to amuse rather than change public opinion" is the work of W. A. Rogers, whose cartoons have appeared in *Harper's Weekly* continuously for the last fifteen years, and who is the most serious of present-day cartoonists. He is a thorough artist, his subjects being all carefully drawn and well chosen. His pictures are practically sermons. Rogers has, of late, drawn for newspapers, a number of his cartoons appearing in the New York *Herald.*

John McCutcheon is probably the best known of Western cartoonists. He not only draws, but is a very readable contributor to Eastern journals on the subject of caricature and newspaper illustration. Mr. McCutcheon's cartoons have appeared, from time to time, in the Chicago *Record-Herald, Tribune,* etc. His work is more ridiculous than serious. During Prince Henry's tour of the country the Chicago *Record-Herald* published a series of pictures entitled "the cartoons that made Prince Henry

famous." The title of the series, being a clever travesty on a well-known advertising catch line, was an instant hit. Mr. McCutcheon worked this theme out to the fullest advantage. In the series of cartoons he drew, under pressure during the short time Prince Henry was here, McCutcheon pays little attention to the rules of drawing or perspective, relying for his effects upon manipulation of crowds or groups, generally viewed from an elevation. He has been connected with the Chicago *Record-Herald* since 1889, a number of his illustrations appearing in connection with "Sharps and Flats," a column written by the late Eugene Field, and "Stories of Street and Town," the first work of George Ade.

The Pacific Coast is the birthplace of a number of our best-known modern cartoonists. It has on the staff of its newspapers some exceptionally good men, among them Will E. Chapin, Edward S. Reynolds, Lute Pease, and Merriman Peter.

Mr. Chapin of the Los Angeles *Times* was artist and correspondent for *Frank Leslie's Weekly* during the anarchist trouble of 1886. At Homestead also, while representing the Buffalo *Express,* he drew and wrote. Later he was a constant contributor of illustrated historical stories and humorous skits to the

leading Chicago papers. Since 1894 he has been connected with the staff of the Los Angeles *Times*. He is very versatile, his technique resembling that of Sir John Tenniel of *Punch*.

Edward Reynolds has also been a correspondent

WILL E. CHAPIN.
Los Angeles Times.

EDWARD S. REYNOLDS.
Tacoma Ledger.

as well as newspaper cartoonist. His first artistic work for reproduction was done by the chalk-plate process for the Riverside *Enterprise* of California, the Fresno *Democrat,* the San Francisco *Evening Post,* and later for the Tacoma *Ledger* (with which he is now connected). His newspaper experience covers a period of ten years.

Mr. Leon Barritt, while not regularly employed

on any newspaper, contributes to more of them in New York and Brooklyn than any other member of the profession. He has qualified for the independent position he occupies through all the different stages of newspaper work, from newsboy to reporter, man-

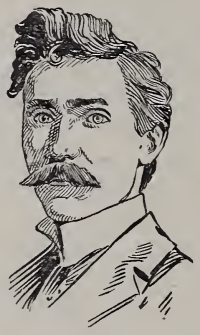
LEON BARRITT.

EUGENE ZIMMERMANN.
Judge.

ager, and proprietor. With a thorough knowledge of the political history of the country, he is a man of ideas, rather than a great cartoonist. In his drawing he has been influenced by the technical requirements of photo-engraving, often using solid blacks and careful stiff cross-hatching to produce the desired effects.

Zimmermann of *Judge* was a farmer's boy, then a

fish peddler, a bartender, a clerk, then a sign painter. He was born in Switzerland. As a young man he painted cellars and roofs on the New York's East Side. Here he got much material for his later work. His first prominence was due to a painting on a fence



VICTOR GILLAM.
Judge.

J. S. PUGHE.
Puck.

of the Mulligan Guards (founded on Harrigan's burlesque conception of an Irish regiment). Keppler sent for him and gave him employment. He remained on *Puck* until after the death of Bernard Gillam, the founder of *Judge*. Then Gillam's work was divided between Zimmermann and Hamilton. His pictures are the acme of distortion and exaggeration.

Mr. Charles Lederer's name is invariably con-

nected with the Chicago *Herald.* In 1883, when James W. Scott assumed management of the Chicago *Herald,* Mr. Lederer's work was a feature of the paper. Lederer is a New Englander by birth and received his art education in New York City. His first work in that city was designing valentines.

VALERIAN GRIBAYEDOFF.

WALT. McDOUGALL.

Later he worked for a number of weekly and monthly publications. His ambition led him into the publishing business, where he proved a decided failure. His great success was made in the West, where he has produced pictures of all sorts—sad, satirical, humorous, and beautiful.

Valerian Gribayedoff is a Russian by birth. He left Russia with his parents when a boy, and received his education in England, France, and Germany. In

1879 he arrived in America. He soon became a literary contributor to the New York *Tribune, Truth* (a daily penny paper), the *Evening Express,* and the *Press.* Through the medium of the New York *World,* Mr. Gribayedoff started illustrated daily

CLAUDIUS MAYBELL.
Brooklyn Eagle.

TOM BARCLAY.
Philadelphia Press.

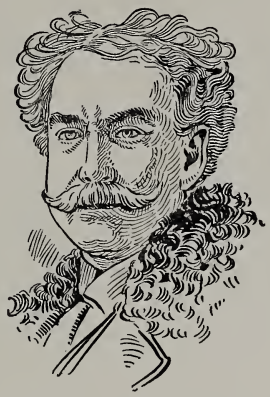
journalism in America. His portraits, done for various magazines, are models of pen technique. At present he is war correspondent for *Collier's Weekly.*

Claudius Maybell of the Brooklyn *Eagle* is a Westerner. Like Davenport, he came from Oregon. He was born in Portland in 1872. He is a prolific worker, and a man of ideas. After three years in a San Francisco art school, he made his way east. He has worked for various newspapers in Philadelphia

and New York. He is a rapid worker, often doing two or three cartoons to fill a given space before a final selection is made. The Brooklyn *Eagle* would hardly be considered complete without his work.

Maybell has strong convictions as to the value of

DAN BEARD.



MICHAEL ANGELO WOOLF.

a cartoon. He says: "The cartoon has two distinct parts: first, the idea; second, the illustration; each requiring a special training. He is only half a cartoonist who cannot supply his own ideas. I try to make a cartoon a pictorial metaphor, so that the meaning is independent of any caption. Otherwise a cartoon is merely a conversation picture."

F. T. Richards is a Philadelphian by birth. He is principally known by his pictures in *Life*. He has drawn for this publication since 1890. During the agitation for and against the libel bill in the Pennsylvania Legislature, Mr. Richards was commissioned to do a number of cartoons for the Philadelphia *Press*.

GRANT HAMILTON.

Like Rogers, Mr. Richards is a splendid draughtsman, the work of the two men being somewhat similar in character. Richards' cartoons in the New York *Herald* during the anti-Tammany campaign in 1901, brought forth his best efforts, and are remembered as a factor in electing the successful candidate.

Among the cartoonists of the Middle Northwest may be mentioned Mr. C. L. Bartholomew (better

known as "Bart" to the readers of the Minneapolis *Journal*); Mr. G. W. Rehse of the St. Paul *Pioneer Press;* Mr. C. F. Naughton of the Minneapolis *Tribune,* and a successor, the late R. C. Bowman of that paper, and R. D. Handy of the Duluth *News-Tribune.*

Bartholomew's work, aside from its technical points of excellence, is of interest from the fact that he has consistently shown that it is not necessary to resort to abuse to make a cartoon interesting and effective. His cartoons also appear in Scripp's alliance, which includes daily papers in Chicago, Detroit, Grand Rapids, Cleveland, Cincinnati, and St. Louis. The vast circulation his pictures have thus obtained has made his name familiar with the public of the Middle West.

Rehse of the St. Paul *Pioneer Press* is a native of Minnesota. He has spent the largest part of his life in Minneapolis. His first work was for the *Penny Press* of that city. After a career with the St. Paul *Globe* and St. Louis *Republic,* he worked for the *Pioneer Press* of St. Paul. He has no art training, but his work shows the value of remembering observed facts. This, of course, is a necessary factor in the work of all cartoonists, but is quite remarkable in

a man without artistic training. Regarding his work he says: "I make it a rule never to offend by vicious strokes those sharing contrary political belief. A cartoon can be made to tell its story in a good-humored way, hitting the other fellow near the belt without knocking his wind."

Coleman F. Naughton of the Minneapolis *Tribune,* is probably one of the youngest cartoonists in the United States. His work is bold and vigorous, leaning strongly toward exaggeration. His future is one of great promise. He recently succeeded the late Mr. Bowman, who, with Rehse and Bartholomew, have done much to add to the artistic fame of

C. F. NAUGHTON.
Minneapolis Tribune.

the Twin Cities. Bowman's cartoons were never vicious or ugly, but full of typical Western good cheer and good-natured bantering.

R. D. Handy of the Duluth *News-Tribune* is another cartoonist of prominence, his work being copied extensively in Western journals. His ideas

R. D. HANDY.
Duluth News-Tribune.

are all happily conceived. He prefers to get his effects with outlines, and without regard to modeling.

Detroit boasts of two of the most progressive cartoonists in the Middle Western States: Thomas May and Fred C. Nash of the *Journal.* The former is as extensively copied as any man in the United States.

Nash's work, both in motive and execution, is quite different from May's, but the variety thus afforded the *Journal* gives it a prestige in Western journalism. May is forty-three years old and has been doing newspaper drawing for twenty years, twelve years of that time having been devoted to the *Journal*. He has refused several flattering offers from Eastern publishers.

W. B. Aleshire of the Chicago *Inter-Ocean* is a very young and ambitious cartoonist, having had considerable experience in newspaper work in various capacities throughout the country before adopting art as a profession.

L. D. Bradley of the Chicago *News* is one of the best known of Western artists. His cartoons in the *News* have added greatly to the strength of that paper as a political organ. He is a versatile draughtsman. His compositions are equally meritorious in idea and drawing. Facial expression and action are excellently shown in all his figures.

M. J. Fallon of the Jacksonville *Metropolis* is a native of Pittsburg. He began his career as a newspaper artist on the Pittsburg *Times* and was later a contributor to the *Gazette* and *Chronicle-Telegraph* of that city. He is at present doing chalk-plate

work exclusively, and handles this difficult medium in a particularly happy manner.

Two well-liked Boston cartoonists are Norman Ritchie ("Norman") of the Boston *Post* and Orville Williams of the Boston *Herald*. The former

M. J. FALLON.
Metropolis, Jacksonville, Fla.

NORMAN RITCHIE.
Boston Post.

is a Canadian by birth. He has been writing and illustrating for the daily press for fifteen years. Most of his work has been published by the *Post*. He is self-taught and draws equally well with either hand. His humorous writings on local politics are as popular as his cartoons.

Mr. Williams of the Boston *Herald* is a remarkably clever cartoonist. All his drawings show delicacy and certainty of touch, with a fine sense of humor. He is one of the best cartoonists in New England.

Ohio boasts of four political cartoonists of promi-

J. H DONOHEY.
Cleveland Plain Dealer.

W. L. EVANS.
Cleveland Leader.

nence, and in a State where there is so much political activity and strife, and which contains so many statesmen, the reputation of a newspaper artist is important. J. H. Donohey, with the Cleveland *Plain Dealer*, W. L. Evans, with the Cleveland *Leader,* E. A. Bushnell, with the Cincinnati *Post,* and Harry J. Westerman, with the *Ohio State Journal,*

are all first-class draughtsmen. Donohey's first newspaper work was done for the Cleveland *World* by the chalk-plate process. Bushnell, before his work on the *Post,* had seen many phases of life. He was at home on land or sea, having been both a sailor

E. A. BUSHNELL.
Cincinnati Post.

HARRY J. WESTERMAN.
Ohio State Journal.

and cowboy. His art training was acquired in Cleveland.

A. B. Frost is the most artistic of American caricaturists. He first attracted attention by a series of sketches drawn on wood for a book by Max Adeler, not at all in the vein of the work he is doing at present.

His pictures of country life and hunting scenes,

published in magazines and periodicals, rank with the best illustrative work of to-day. He occasionally publishes some comic skits which occupy a field of their own, being infinitely superior to the work of the average pencil comedian.

McKee Barclay, the cartoonist, is considered a

A. B. FROST.

McKEE BARCLAY.
Baltimore News.

power in Maryland politics. By the finished character of his work and studious attention to detail he has made for himself an enviable place among newspaper cartoonists. His first work was for a country weekly in Kentucky. Like a great many of the present-day cartoonists, he entered the profession by way of the chalk-plate route. He was with the

Louisville *Courier-Journal,* the Montgomery *Alabama Despatch,* Baltimore *World,* and finally joined the staff of the Baltimore *News,* where he now is.

No one among New York's small army of illustra-

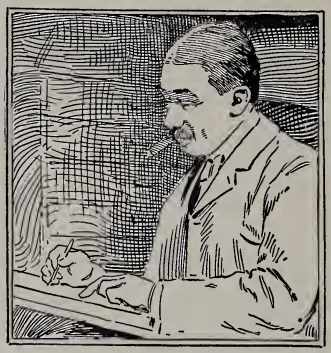
WINSOR McCAY.
New York Herald.

tors has attracted more attention by his work on the newspapers than Dan Smith. The beauty and refinement of line in all his drawings is a noticeable feature of his work. Smith was born in Labrador. He is at present on the staff of the New York *World.*

Winsor McCay of the New York *Herald,* recently

of the Cincinnati *Enquirer,* is another New York cartoonist whose work is admired for its beautiful technique. His compositions, all of which are delicate and refined in treatment, have the additional advantage of being drawn to reproduce well. He is a good draughtsman and a clever manipulator of lines.

Another cartoonist of prominence on the New



H. C. COULTAUS.
New York Evening Telegram.

York *Herald* is H. C. Coultaus. A humorous series of pictures by him during the political campaign of 1903 appeared, showing Mr. Devery in different oratorical attitudes in front of "the Pump." Coupled with captions in the dialect of "The Big Big Chief" they were very popular. Mr. Coultaus

works in clean outlines, with an occasional accent note of gray or black.

J. S. Anderson's drawings are fine examples of distortion and exaggeration. His "Who's Who"

J. S. ANDERSON.
New York Herald.

C. M. PAYNE.
Pittsburg Gazette.

series, done for the New York *Herald,* gave him a distinct place as a cartoonist.

His signature "Vet" is well known to the readers of the New York daily papers.

Frederick Opper's later work on the New York *Journal* (now the *American*) has made his name familiar to millions. Previously he was for eighteen years on the art staff of *Puck*. Opper was born in Madison, Ohio, in 1867.

Charles M. Payne of the Pittsburg *Gazette* began life as a Pennsylvania farmer, and attended a back-country school where drawing was concluded a waste of time and the punishment for such "nonsense" was severe; consequently, the embryo cartoonist received many a whack over the fingers for his early efforts. His occupation was varied until his first newspaper engagement; he worked as oil pumper, grocery clerk, bell boy, paper carrier, cashier, bookkeeper, and stenographer. The spirit of the caricaturist was always in evidence, however, and the ambition to be a cartoonist grew stronger as constant practice and study improved his skill. His first position was with the Pittsburg *Post,* drawing pictures on chalk plate, casting and sawing out the heavy metal blocks himself. Since he began cartooning for the *Gazette* Mr. Payne has originated a comic serial called "Coon Hollow Folks" which has been most successful and which the *Gazette* considers one of its valuable assets. A little raccoon is the comedian of the series, and not having been used to any extent by comic artists made a hit from the start. Mr. Payne has a keen perception of humor and in composition sticks to extremely simple forms.

V. Floyd Campbell was born in Port Austin, Mich.,

in 1873, graduating from the High School in 1890. He entered the service of Chas. B. Lewis (M Quad) the same year, illustrating "Bowser," "The Lime Kiln Club," etc., and credits him with much of the success he has attained.

He began his newspaper work with the Detroit

V. FLOYD CAMPBELL.
North American, Philadelphia.

Free Press, meanwhile studying at the Museum of Art with Joseph Gies; several years later studying at the Detroit Art Academy under the same master. In the interval between 1891 and 1894 he was employed with various engraving firms in Grand Rapids, Lansing, and St. Paul, at the same time contributing to the newspapers of each place.

After a short course of study in Chicago he returned to the *Free Press,* remaining there until the fall of 1897. He was first employed in New York by the *World* and later by the *Herald,* for which paper he acted as special artist during the Spanish-American War. He moved to Philadelphia in 1899 and contributed to the *North American, Inquirer, Press, Bulletin,* and *Telegraph.* His more serious work is to be found in the *Booklover's Magazine* and book illustrations. Mr. Campbell is now caricaturist for the *North American.*

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